Kine WEEKLY

C. M. WOOLF AND THE G-B DEAL

See page 3

The Biggest Money Combination in all the World!

"LIFE BEGINS ANDY HARDY"

Mickey ROONEY

and Judy GARLAND

Mickey Rooney AND Judy Garland AND The Hardy Family

M-G-M BRINGS YOU YET ANOTHER GOLCONDA!

THE SCREEN'S FUNNIEST UPROAR!

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Kept its audience in a state of hilarity. "*Motion Picture Herald.*"

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Hal Roach scores high with his first Streamlined feature!
"*Los Angeles Times.*"

Headed for outstanding popularity . . . for it has 'tanks' of laughter for everyone!
"*Showmen's Trade Review.*"

Hal Roach PRESENTS

TANKS A MILLION

WILLIAM TRACY · JAMES GLEASON · NOAH BEERY JR
JOE SAWYER · ELYSE KNOX

Directed by FRED GUIOL

Original Screen Play by
PAUL GERARD SMITH, WARREN WILSON
and EDWARD E SEABROOK

PROVINCIAL TRADE SHOWS

BIRMINGHAM	SCALA	November 6	10.30 a.m.
CARDIFF	ODEON	November 7	11 a.m.
GLASGOW	LA SCALA	October 31	10.45 a.m.
LEEDS	TOWER	November 5	10.45 a.m.
LIVERPOOL	FUTURIST	October 28	10.45 a.m.
MANCHESTER	OXFORD ST. PIC. HSE.	October 28	10.45 a.m.
NEWCASTLE	ESSOLDO	October 29	10.45 a.m.
SHEFFIELD	CINEMA HOUSE	November 6	10.45 a.m.

A HAL ROACH STREAMLINED FEATURE

UNITED ARTISTS

MINISTER WAIVES CURFEW THREAT

See page 5

Kinematograph WEEKLY

No. 1801 Thursday, October 23, 1941. Vol. 296

STUDIO SECTION WITH THIS ISSUE

See pages 36 & 37

C.E.A. FILM MARKINGS CRITICISED

Too Much "Art" and Too Little Box-office

VIGOROUS LEEDS DISCUSSION

A lively criticism of the system of C.E.A. Film Report Markings was voiced at the Leeds C.E.A.

IT WAS ARGUED THAT THERE WAS A TENDENCY TOWARDS EMPHASIS ON ARTISTIC VALUES TO THE DETRIMENT OF COMMERCIAL APPEAL.

The discussion revealed pronounced and divergent views, but a resolution to the effect that film markings should be abolished was defeated.

Charles Metcalfe mentioned the notice of motion in respect of the film reports due for the next meeting of the General Council. There had been a lot of talk among delegates in recent months about the film reports. Opinions had been expressed that they were "too arty," and that they should be focused more on commercial value.

The box office was more important than mere artistry.

The system of marking was two points for scenario, two for story, etc., making 12 in all. That was thought to be out of date. A system was wanted that would indicate value without taking a lot of other things into consideration. It was possible for a film to get eight marks without having any commercial value. There might be value if the markings were worked some other way.

Mr. Hopkins suggested that if there was any question of reports based entirely on commercial value, somebody from the north should be co-opted. He had seen films that were valuable in the West End, but which meant nothing in the North.

Claude H. Whincup said he hoped members would indicate plainly what value they attached to the C.E.A. reports. His own view was that numerical marking bore not the slightest resemblance to box-office receipts.

Mr. Fuller, General Secretary, said that when they talked of more commercial value a lot of films with 7½ marks were really valuable for smaller halls.

The Text of the Report

Mr. WHINCUP said the markings conveyed nothing at all as a film with any markings might mean a lot at one hall and very little at another. He was of opinion that far more good would be done if they relied upon the text of the reports.

Mr. FULLER said his impression was that it was not a question of abolishing markings but of a different system. The motion for the General Council was not concerned with abolishing markings, and if the branch had that view they could convey that by a proposition.

W. PRODGERS, the chairman, stated that the reading of the reports were more important than markings.

W. DE GOOS said he found the markings and the reports helpful, particularly when they said "mainly for industrial halls."

Mr. WHINCUP moved that the delegates be instructed to propose an amendment that film markings be abolished. Mr. SHAYLOR seconded. This was put to the vote and defeated.

Mr. PRODGERS: I take it the branch wants to support both markings and reports.

Mr. ECKARDT: But on a different basis. There should be some indication as to how the marks are given.

Changing Relatively

Mr. FULLER pointed out that whereas at one time a couple of films with 8 marks each were regarded as good for double feature programmes a film with 8 marks was now being put forward for a single feature booking. Steps were being taken to deal with the situation created by the renters.

There would appear to be no need for points for sound as they could regard sound as being fairly constant, and if sound was bad it could be mentioned in the report. More points could accordingly be given for box-office value.

He instanced a certain outstanding film which would certainly have received 12 marks if any film deserved that, even if they were launching a new system. But there were a number of arguments about the percentages wanted when that film came on to the market. He mentioned another outstanding film which would have got 11½ marks, and they thought they had done well to arrange a 50 per cent. basis for this. There was another which would have got 10 to 10½ marks, and there was talk of 70 per cent. for this. They should realise the position that might be created if they established a high scale of markings.

Mr. DE GOOS thought that a double marking system might be adopted, as the markings might well vary for industrial houses and other class of halls.

Continued on page 29

RECORD U.S. DEAL BY BR. NATIONAL

U.A. TO HANDLE "PIMPERNEL SMITH"

BRITISH National, in completing arrangements for the distribution in America of "Mr. Pimpernel Smith," has probably effected the most satisfactory deal ever recorded in the long story of British films and their efforts to enter the transatlantic market.

George W. Parish, asked by KINE, for details, said that the basis of the transaction was a cash advance of £50,000 sterling, plus $75,000 in American currency. United Artists acquires the picture for distribution in U.S.A., South America and the American possessions, and the terms quoted represent 60 per cent. to British National and 40 per cent to U.A. After these advances have been recouped British National is to receive 50 per ment. of the profits. On a rough estimate this may mean about 30 per cent nett. The territory covered, by the way, does not include Canada.

The deal, which was negotiated by Louis Jackson, has now been agreed to and signed by all the parties concerned. Mr. Jackson is due to return to this country next week and will leave New York on Tuesday next.

In addition to the successful arrangements for "Mr. Pimpernel Smith," the release by United Artists of "Love on the Dole" has been settled. The territories covered are the same, and it is a straight distribution deal on the basis of 60 per cent. for the British producers and 40 per cent. for the American distributors. In this instance there is no immediate cash advance.

FILMS FOR THE TROOPS

Lord Nathan Appeals to K.R.S.

An eloquent appeal to the Council of the Kinematograph Renters' Society was made on Tuesday last by Lord Nathan for assistance both in money and kind to provide amenities for troops at present quartered in this country and especially for isolated balloon barrage units.

Lord Nathan began with a tribute to the generosity of the film industry, and went on to express the hope that the K.R.S. and kindred associations would give what was needed to provide comforts in very unpromising circumstances, secondly, by means of entertainment to fight against boredom such as resulted when soldiers were in camp and had not the outlet which comes with active warfare, and thirdly, by means of ample and efficient organisation to fight against anxiety in cases where families of soldiers were likely to be suffering from raids.

The kinematograph industry, Lord Nathan said, had concerned itself with the welfare of various branches of the fighting services, and he had come to that Industry first in the feeling that he could rely upon their public spirit to help the cause which he had at heart and tell others of what the film Industry had done.

His own responsibility was the welfare of troops in the London area—an area which included Hertfordshire, Middlesex and Essex. One in every four soldiers came from that area. These were civilians with a civilian outlook still and the majority of them hoped to return to civilian life, and regarded their soldiering as a temporary interruption of civilian life.

With regard to the cost of amenities, the Treasury makes a contribution, but much more is needed in the way of wireless sets, pianos and sub-standard projectors to improve the bareness of camp life.

The inability to obtain physical privacy was one of the greatest differences which

C. M. WOOLF, who is negotiating the deal with G.-B.

New Agreement on Blocked U.S. Currency

WITHDRAWALS MAY BE 50 PER CENT.

A LARGE increase in the permitted withdrawals of blocked currency in respect of film earnings in this country is predicted in Trade circles in America, according to a cable from the Kine. New York correspondent.

It is believed that the withdrawals permitted may be as high as 50 per cent. of the total aggregate earnings for the year.

The new basis will operate under an agreement which will take effect as from November 1.

The U.S. State Department is handling the negotiations with the British Treasury and the Board of Trade on behalf of the eight major companies who were parties to the current agreement which expires on October 31.

At present, the total withdrawals on account of film earnings in this country is $12,900,000, this being allocated between the various companies on the basis of each company's earnings. This aggregate represents a percentage of approximately 33⅓ per cent. upon the total sum normally available for remittance.

The confidence in America that a larger proportion of earnings may be permitted for transfer is justified by a statement made recently in the House of Commons by Harcourt Johnstone, M.P., Secretary of the Department of Overseas Trade, in which he stated that by the passing of the Lease and Lend Act in March, 1941, the situation has been profoundly changed and the strain upon Britain's dollar resources immensely relieved.

FLAT RATE A "MENACE"

K.R.S. View

A lengthy discussion took place at the meeting of the Council of the Kinematograph Renters' Society on the subject of the extension in certain areas of flat-rate bookings which act prejudicially to renters' interests in situations where hitherto percentage bookings have been the rule.

No decision was reached, it being decided to place the matter on the agenda for the next meeting on November 4.

Examples were given of a number of instances where renters were not receiving a fair return on important pictures under the flat rate scheme.

W.E. ABSORBS E.R.P.I.

Under a new set-up to become operative on November 1, E.R.P.I. (Electrical Research Products Inc.) becomes merged in the parent company of Western Electric, cables the KINE. New York correspondent. It will in future be known as the E.R.P.I. Division of Western Electric.

A new allocation of officers becomes effective as follows: —

T. Kennedy Stevenson, hitherto President of E.R.P.I., becomes a Vice-president of Western Electric and President of the Western Electric Export Company, which will handle all E.R.P.I. foreign subsidiaries.

Mr. Stevenson, who entered the Western Electric organisation in 1914, is president of the Western Electric Company, London, and nine other subsidiaries.

C. M. WOOLF'S BID FOR G.-B. CONTROL

Ostrers Ready to Sell Out

MARK TO REMAIN IN CHARGE WITH C. M.

AN important development in the British kinema field became known over the week-end when the news broke that the Ostrer Bros. were on the point of selling the control of Gaumont-British to C. M. Woolf, J. A. Rank and Lord Portal, his associates in General Cinema Finance Corporation.

THE NEGOTIATIONS WHICH HAVE BEEN IN PROGRESS SOME WEEKS, IF AS ANTICIPATED THEY ARE SUCCESSFULLY CARRIED THROUGH, WILL RESULT IN C. M. WOOLF RETURNING TO G.-B. AS JOINT MANAGING DIRECTOR WITH MARK OSTRER. THE CHAIRMANSHIP OF THE CORPORATION WILL BE TAKEN OVER BY J. ARTHUR RANK. THE DEAL INVOLVES AN EXPENDITURE OF £900,000, IT IS UNDERSTOOD.

The controlling interest in this £13,000,000 combine is held through 5,100 "A" voting shares of £1 each in the Metropolis and Bradford Trust, a private company.

The rest of the voting shares are held by Twentieth Century-Fox Film Corporation of America, while of the 1,000,000 "B" non-voting ordinary shares of 8s. 3d., the Associated British Picture Corporation acquired 250,000 in October, 1936, with a five-year option—expiring this month—over 51 per cent. of the "A" voting shares.

It is understood that A.B.P.C. are allowing their option to lapse.

But it is not an American group which is fighting for the control of the G.-B. this time, although two new American groups come into the picture because of their connections with General Cinema Finance Corporation.

The prime mover in the present deal is C. M. Woolf, who resigned from the managing directorship of Gaumont-British in the middle of 1935. Shortly afterwards he formed General Film Distributors, Ltd., which has not only become the largest film distributors in this country, but even distributes Gaumont-British pictures, although the G.-B. Corporation has its own distributing subsidiary.

Mr. Rank has also been prominently associated with the financing of the British film Industry, together with Lord Portal, over a number of years, through the £1,225,000 private company, General Cinema Finance Corporation.

Another link-up is the British and Dominions Film Corporation, which own freehold studios at Elstree, which are being held for realisation.

The company owns 50 per cent. interest in the Pinewood Studios, Ltd., which owns 25 per cent. of the issued capital of D. and P. Studios, Ltd., which, in turn, owns and operates Denham Studios at Denham, and Pinewood Studios at Iver Heath, Bucks.

C. M. Woolf's General Film Distributors, Ltd., came under control of General Cinema Finance Corporation in March, 1936, when the English renting organisation of Universal Pictures, Ltd., was merged with General Film Distributors, Ltd., the controlling group also acquiring a prominent interest in the American parent company.

General Cinema Finance Corporation is also the other partner in Pinewood Studios, Ltd.

News of To-day!
ON
BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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THE VOICE OF THE PROVINCES

WHEN we had a series of General Council meetings in the provinces there was a good deal of legitimate criticism. The importance of the territories was, however, by no means minimised, the value of first-hand personal contact between the President and the branches has always been admitted, and never, one may guess more appreciatively than now, on the strength of his visit to Leeds.

In that stronghold, where self-expression is one of its most admired virtues, we know it is no easy matter for a man to give satisfaction unless he has considerable ability.

As a result of the very full discussion at the meeting in question it is safe to say that the members of the branch have a far better understanding of the responsibilities and labours of their leaders, and their criticisms—which nobody would shackle—will be based on real understanding.

Two or three constantly recurring queries have been brought into the open, and if they have not been solved at least those dissatisfied with the position understand it better than before. Much of their comment on the marking system, for instance, is, if not at all new, all the better for being ventilated. Now at least we know that Head Office understands how some of its independent constituents look upon the allocation of a given number of marks in assessing the value of a film, and the members themselves know they must base their judgment upon the text of the review, as, of course, they do with the KINE. criticisms.

Where Yorkshire opinion brings a wholesome whiff of fresh air into discussions which are elsewhere sometimes academic is in the relation of the independents and their problems to the circuits.

Both sides are pretty strong, and both sides have a case to be put forward. But it is easy to understand a sense of grievance if a man, ready and willing to close the deal for a film booking, finds confirmation difficult to effect, with the cause directly attributable to the circuits.

It is not easy to see how these constant troubles can be averted. This, however, is obvious: that to confront the Association's President with the little man on the little man's own doorstep is a very fine way to ensure a real understanding of troubles which sometimes seem to lose a little of their intensity when presented by a third person.

FOR THE FUND

ON Saturday we had the first "Cinema Day"—a freewill offering to the Trade's Benevolent Fund; and from the preliminary news about it we feel entitled to look with confidence to gathering a harvest worthy of the great cause we are working for.

General recognition of the needs of the C.T.B.F. has been accorded from every branch of the Trade, and it is significant that the only queries that have been raised are from certain kinema owners who feel that their contribution on the accepted basis might be too small, and who have signified their criticism by sending a cheque covering their obligations three or four times over. With this spirit we knew there could be nothing but a bumper success, and we are waiting with confidence for the final figures.

Long Shots

CURFEWS CURTAILED — LEEDS ON PARADE — THE STUDIOS AND THE DEAL — A COLLECTOR'S VOLUME—OTHO LOVERING ARRIVES

GENERAL satisfaction has been expressed by exhibitors everywhere regarding the manner in which the threat of an early curfew has been swept aside by the statement of the Minister of Home Security. For the result the statesmanship of C.E.A. headquarters must take its share of credit.

WHEN I called in on W. R. Fuller on the day following the somewhat disturbing statement of Lt.-Col. Llewellin I found that a letter had already been sent to the department asking for an interview, and this was later followed by the separate letters to the Prime Minister, the Chancellor of the Exchequer, and the Minister of Information, expressing anxiety at the result of curtailment of hours of kinema entertainment.

THESE approaches to leading members of the Government raised national issues of the highest importance, and that they should have been dealt with so promptly is a tribute both to the manner in which the submissions were made and to the readiness of busy Ministers to give an urgent problem the attention it deserved.

HERBERT MORRISON'S statement in the House was extremely satisfactory and ended a situation which in places where action had already been taken was proving detrimental to business and a distinct loss to working-class patrons.

MEMBERS of the Leeds Branch, C.E.A., turned up in good force last Friday to meet the president and the secretary, who journeyed from London to reinvigorate old friendships and inaugurate new ones. A notable absentee, however, was J. X. Prendergast, away due to business calls.

LT.-COL. LEWIS tickled the fancy of his hearers in expressing his appreciation of the way he and the secretary had been greeted on arrival at Leeds.

ON alighting from the train he noticed with pleasure, he said, the fixed bayonets of Air Force men, and the Lord Mayor and the Chief Constable, with other civic dignitaries, on the platform. The Air Force men presented arms, and it was a really wonderful welcome. If those present did not believe this was true they should ask Air-Marshal Lord Trenchard, as he was also on the train.

A BOOK which will have a pathetic as well as an intrinsic value to our own and future generations is that which is the centre-piece of the illustration upon this page. The volume, with its cover of hand-tooled leather bearing gold-leaf scrolls of intricate design, bears also the autographs of their Majesties King George VI, Mary the Queen Mother, the Prime Minister, and President Franklin D. Roosevelt. A collector's item valued at thousands of dollars, it will eventually be sold to the highest bidder, the money to be expended for reconstruction of the shattered Hospital for Sick Children, which is pictorially shown in its pages. Mr. Mayer, Miss MacDonald and Mr. Eddy were among the first to sign as representatives of the American Film Industry. The Rt. Hon. Lord Southwood, chairman of the hospital, dedicated the volume in a brief foreword titled "A Message to the American People."

I DO not anticipate any immediate change in British studios consequent on C. M. Woolf's coming return to Gaumont-British, though some consolidation must be inevitable. It is nevertheless a matter for congratulation that "C.M.," whose backing of British pictures and solid faith in them goes back even to the years before he took any direct hand in their control, is once more in the saddle. In fact, I firmly believe that his guidance has been evident in some of the British subjects that G.F.D. have distributed in recent years.

I HOPE that Maurice Ostrer, under whom so much of the old prestige of Shepherds Bush has been restored, will continue his work at Lime Grove and Islington. Mr. Woolf's enormous interests make it all the more vital that the production end shall carry on with a regime so signally successful and smooth.

IF I may intrude a note of criticism of our studios, it has seemed to me lately that pictures are taking up a longer time on the floors than wartime delays can wholly explain. Possibly the type of subject to-day is the reason, but I notice that the larger studios are taking on the average something like 25 per cent. over the normal.

IT would be better to make more pictures in shorter time, for the number of subjects is all-important at this critical juncture. It can be done, and in the smaller studios it *is* done. The wastefulness of temperament entails undue occupation of floors, and if ever this clamoured for discouragement in the past, it needs far more of it now.

THERE was an unusual climax to the shooting of the Columbia-Two Cities film "Unpublished Story," when technicians took a close-up and sound track of Harold French, the director. This recording was not for public screening, but for reduction to 16 mm. and subsequent transmission to his daughter, who has been evacuated to Hollywood, where she can run it through on her own small machine. This represented Harold's response to a recording of his daughter he recently received through Alfred Hitchcock.

GEORGE COWAN, of Central Agency Films, Newcastle-on-Tyne, opened the eyes of Gosforth Rotary Club members, on October 15, to the magnitude, power and potentialities of the film industry. He was speaking under the auspices of the Ministry of Information, and that may have cramped his style somewhat. Whatever the reason he confined himself largely to the educational and propaganda value of the kinema, intimated that Germany and Russia had given it a status comparable to the fighting forces, and suggested that it was high time that the Government recognised adequately the tremendous power of the film. He ventured the opinion that had kinemas existed 100 years ago war "would have been discarded into the limbo of forgotten things."

HE pointed out, however, that the primary function of the kinema was, and must be, entertainment. Those who doubted that entertainment was a war-time necessity should compare the figures of industrial production for the two weeks the kinemas were closed with those for the two weeks immediately after reopening.

A BIG effort on behalf of the Cinematograph Trade Benevolent Fund is being made to-morrow, Friday, in Stockport, where, in the Empress Ballroom a grand carnival ball is to be held. The President and General Secretary of the C.E.A. are attending, as are the Executive Committee of the South and East Lancs Branch.

WALLY BAKER, who has matters in hand for the function, promises a stage, screen and radio star, a spectacular cabaret, a licensed bar, and dancing from 8 p.m. to 1 p.m.

WE are often told that this is a war of quick movement—what else does blitz denote? Pathé Pictures, taking its cue from modern warfare, put in a rapid bit of work at the "Speed the Tanks" luncheon last week.

THE luncheon took place at the Savoy, and a special film was taken by Pathé Gazette of the arrival of Lord Beaverbrook, guests, and officers and men of the Royal Armoured Corps. This film was shown immediately after the lunch to the Minister and all present exactly ninety minutes after the film had been taken.

AN operator who has just returned from a seven weeks' tour of the Hebrides as operator in charge of one of the M. of I. film units, gave some interesting impressions last week in Edinburgh of the reactions of people in Harris, Lewis, and Skye islands of the Hebrides, who were seeing films for the first time in their lives.

THE first reaction, he said, was one of amazement. They could not quite grasp it. The children could not understand where the sound came from, and they laughed at the wrong places. But on his next visit they understood. The adults realised the educational value of the films, and wanted their children to see them regularly. As they knew all about the sea they were more interested in "The Coal Face" than in "Merchant Seamen."

OTHO LOVERING, over here in connection with Twentieth Century-Fox production in this country, has had a very varied experience in production, having done nearly everything in a film studio—camera work, script writing, editing and directing. One of his biggest recent successes was "Stage Coach," made in 1939 under the UA-Wanger banner.

HE left college, he told me the other day, on the day after America declared war in 1917, and soon found himself in devastated France. He visited London on his way back to America after serving in the Army of Occupation, and tells me it was a real shock to him to revisit some of his old London haunts and find them so wantonly destroyed.

HOW long he will remain in this country he was unable to say. "It all depends on Mr. Kane's plans." But he sees adventure ahead, for he is in the U.S. naval reserve, and fully expects to be serving on a warship in the Pacific inside six months.

"IT is all experience," he says, "and you can't have too much experience in the picture business." London is providing him with a great many opportunities of studying people and situations. Already he has a host of inside stories of people beggared by the bombing of London, for he has the gift of eliciting confidences by sympathetic listening.

THE STROLLER.

Louis B. Mayer, Nelson Eddy, and Jeanette MacDonald inscribe their names in an historic book. (See paragraph above.)

WANGER QUITS U.A.

Kine. New York Cable from Motion Picture Daily

***WALTER WANGER** quits United Artists, which company has bought balance of his interest in Walter Wanger Productions, Inc., and plans its own production unit. Wanger left on Saturday for England to supervise "Eagle Squadron," the release of which is uncertain at the moment. United Artists has not yet appointed unit production head or company president. Wanger is forming new producing company. United Artists' contract had four years more to run.*

***THERE HAS BEEN** slight delay in finalising U.A.-Selznick deal, but it is expected shortly.*

***T. LONG** named general manager of Odeon Theatres, Canada, succeeding Oscar Hanson.*

***FAMOUS PLAYERS** Canadian Circuit gives wage increase ranging to 10 per cent. to all employees because of higher living cost.*

***GEORGE BROWNE** is on trial with William Bioff on alleged extortion of the major companies to prevent nation-wide strike; company executives testify to payments as Browne, head of the Film Technical Unions, ousted vice-presidency of American Federation Labour.*

Close-Ups

By

Screencomber

POINTS OF VIEW

HERE are a few glimpses at British studios, seen from different angles. First we have a British studio through American eyes.

"Oh, look here, really, you chaps, that silly ass has made this demned tea as weak as bally dish-water—what! I'm jolly well fed up with it. First I go and drop my dashed monocle, then Jenkins sends me out without my bally spats and I risk my blinking death of cold, and now the tea's like deuced dish-water, and all that. Really, fellows, how can a chap make good pictures with all these jolly old worries—rather not—eh?"

THROUGH GERMAN EYES

"Listen to me, Abie, me boy; ve vos make this movie a great propaganzer subject, and we get them fools fighting this mug Hitler vots trying to save 'em from the Jewish financiers—eh, Abie?"

AND THROUGH BRITISH EYES

"Sprechen sie Deutsch?"
"Parla Italiano?"
"Parlez Francais?"
"Ja!" "Si'." "Oui!"

PRODUCTION HOLD-UP

OWING to technical difficulties, production on "Storm in a Teapot" has been temporarily suspended. It appears that the art director came in for criticism, because somehow or other the china shop, erected for the big scene, looked incomplete. It was then realised that what it needed was a bull.

A club round showed that the unit could not produce sufficient coupons to procure a bull big enough to fit into the arts department's massive conception of a china shop. It was then decided to remodel the set on a smaller scale so that a little bull would suffice and fewer coupons would be required. Again the art department slipped up by building a china shop that was hardly big enough to swing a cat in.

Here the Society for the Prevention of Cruelty to Animals stepped in, and in an official protest threatened to take legal action if the producers permitted the swinging of even a trained cat, thus ruling out this particular scene.

Next the author was called in and agreed to rewrite this particular sequence substituting a dog in the manger. Further complications arose when the sound department complained that the dog's bark was worse than its bite, so the scene had to be scrapped for sound reasons.

A suggestion that a snake in the grass might do instead was overruled by the company's lawyers, who pointed out that Mr. —— of —— Films, Ltd., bore such a striking resemblance to the snake that he would have an excellent case against the company for libel, slander and defamation of character, no matter how coincidental the resemblance might be.

A last-minute suggestion came from the Tricks Department, who offered to produce a pig in a poke. It was explained that as the pig would not be seen it would be easy to devise a wriggling, piggy looking mass to fill the poke, and there would be no necessity for coupons. Here the matter rests at present.

ABOUT TURN

The skies had never seemed bluer,
The sun ne'er shone so bright,
Troubles were never fewer,
Or heavy hearts so light.
His blessings then seemed many,
He counted them like a miser,
And cares he hadn't any.
Since his circuit superviser
Had turned up once again,
As he'd often done before,
But things were now quite sane.
And, oh—what a lovely war!
He felt he'd won a wager,
To heaven he offered thanks,
For he was the sergeant-major,
And the "super" was in the ranks.

GAS ATTACK

IN a spirit of boisterous fun, they started loosing off clouds of tear gas around our village on the week-end. The wise guys had, of course, brought their gas masks, but since Screencomber abandoned as impractical his attempts to perfect a method of sucking up beer through the filter, he has regarded gas masks as completely ineffectual, and has discarded them.

Even without a mask, however, he was able to go through the tear gas without ill-effect and, as the wardens, after looking at his face, seemed to be under the impression that he was wearing a mask anyhow, everyone was satisfied. Screencomber's strange immunity is the subject of an article, contributed to *The Lancet* by a high medical authority.

"These tests proved that the subject was allergic to gas of all kinds," says the article. "the possible explanation being his many years' residence in Wardour Street. Here, over a period of years he has been subjected to a sustained and much too frequent series of overdoses of publicity dope, with the natural result that these have rendered him immune to the less potent types of gas of the chlorine, mustard and similar classes."

Walter Wanger, United Artists producer, who is to retire in order to form a new organisation. His latest subject is EAGLE SQUADRON which is being produced in this country by E. Schoedsack

CARLTON AND PLAZA SUMMONED

ALLEGED QUOTA OFFENCES

Paramount's two West End shop windows, the Plaza, of Lower Regent Street, and the Carlton, of the Haymarket, were alleged, at Bow Street on October 20, to have failed to comply with the British film quota requirements for 1939 40.

Summonses were brought against their proprietary companies, the Plaza Theatre Co., Ltd., and the Carlton Theatre, Ltd., both of Wardour Street, W. who were stated to be owned by companies which were largely under American control.

The defending companies pleaded not guilty.

The summonses were for failing to exhibit the prescribed proportions of British films in the year 1939-40.

Mr. Symmons, prosecuting for the Board of Trade, said that the companies could not argue lack of finance as the Plaza Theatre Company had a capital of £321,000 and the Carlton Theatre, Ltd., a capital of £200,000.

Through their share ownership they were largely controlled by Paramount Pictures Inc., of New York, a great American film body.

Quota Deficiencies

They should have showed 15 per cent. of British long films and 12½ per cent. of British "shorts," but the Carlton returned a proportion of only 11.55 per cent. of long films in 1939-40 and the Plaza only 8.8 per cent.

The Carlton also at first returned 54.2 per cent. of British shorts, but these were found to include "White Sails" which was registered as a foreign film, and when its running time was deducted from the year's total it was found that the proportion was only 6.45 per cent.

The Plaza's "short" return was 43.5 per cent., a satisfactory figure.

Abnormal Conditions Pleaded

Mr. Symmons said that both companies had since written to the Board of Trade explaining that conditions had become abnormal owing to air raids; and the difficulties of getting British long pictures of a suitable standard for West End theatres because film production had been interrupted at the beginning of the war. The Carlton had also written that it had been under the impression that "White Sails" was a British film.

"The two kinemas concerned say they have to set a high standard because they are 'shop windows,'" said Mr. Symmons, "but other West End kinemas, with one exception, have found no difficulty in fulfilling quota requirements."

Mr. Symmons added: "During the last war the whole of the British film industry was lost to the United States. An attempt is being made to prevent that happening at any rate in this war."

In the four quota years ended 1940, 640 British long films were available for exhibition.

The hearing was adjourned until Friday.

MORE LIGHT FOR KINEMA EXITS

Liverpool Exhibitor's Appeal

That steps should immediately be taken, as a matter of public safety, to secure a relaxation of the restrictions on the use of artificial light in the entrances and exits of kinemas, especially in cases where there are steps leading to the street level, is suggested by a Liverpool exhibitor.

'Patrons," he says, "step out of a well-lighted foyer, through light-trapped doors, into pitch-dark. There is absolutely nothing to guide them to the steps. Consequently, they just grope their way along. If we were allowed to use masked small-powered lamps as do motor-cars, at pedestrian danger points, the risk of accident would be much reduced."

"Kinemas, as places of public resort, need better light protection. And it can be provided without reducing the general effectiveness of the black-out. The real danger is the approach to flights of steps leading from the kinemas to the streets."

10 p.m. Curfew Recommended by Government

"Unnecessary Restrictions Should be Avoided," says Morrison

THE decision of the Ministry of Home Security that unless heavy raiding occurs, the closing hours of kinemas should be fixed not earlier than 10 p.m. is announced by the C.E.A. headquarters which has circulated a copy of the communication dated October 16 from the Ministry. The context of the letter confirms the exclusive forecast printed in last week's "Kine."

The circular has been prepared and circulated according to W. R. Fuller, general secretary, "in order that no misunderstandings shall arise in consequence of abbreviated reports being published in the various national newspapers." He goes on to suggest that possession of this information will enable exhibitors to deal with any inquiries that may be made, and also enable branch secretaries to advise members in those areas that have already been affected, as to the course of action they should adopt to have existing restrictions removed."

The reply of the Ministry of Home Security to the C.E.A. letter of October 3, addressed to the Prime Minister on the subject of the closing time for kinemas during the coming winter is as follows: "I am desired by the Minister of Home Security to say that he attaches great importance to giving the public reasonable opportunities for recreation after the day's work.

"In pursuance of this policy the Government aim is to keep interference with reasonable public recreation to a minimum; and, having reviewed the position, the Minister is, as he announced in the House of Commons to-day, issuing instructions which while securing some measure of uniformity will prevent the creation of unnecessary restrictions.

"The instructions will provide that unless heavy raiding calls for special measures in any area, the closing hour shall not be fixed earlier that 10 p.m., and that wherever possible chief officers of police should avoid fixing an earlier closing hour than the statutory one, which is 11 p.m., except in central London.

"Although the statutory time for central London is 6 p.m., the Commissioner of Police may, and in practice does, freely allow performances to continue to a later hour, and the general policy set out above will apply to this area."

Commons Statement

The attitude of the Government was the subject of a statement in the House of Commons by Herbert Morrison, Minister of Home Security, whose announcement was in reply to a question by James Hall. He asked for a statement upon the rule for the hours of closing of places of entertainment during the coming winter.

The Home Secretary said that the Government attached importance to giving the public a reasonable opportunity for recreation after the day's work was done, and their aim was to keep interference with public recreation at the minimum that was consistent with the war effort.

The hour of closing places of public entertainment, he said, was fixed by an order under the Defence Regulations at 11 p.m. except in the West End of London, where the closing hour was 6 p.m. The Commissioner of Police of the Metropolitan area could, and in fact did, allow entertainments to continue until a later hour. Chief officers of police outside London were also empowered to fix the closing hour earlier than 11 p.m. where they thought it necessary to minimise the risk of enemy action. The Government had now reviewed the position with a view to securing some measure of uniformity, and Mr. Morrison said he was taking steps to advise chief officers of police that unless heavy raiding called for special measures in any area the closing hours should not be fixed earlier than 10 p.m. Chief police officers would also be advised to have regard to existing arrangements for staggering closing hours for the purpose, so far as possible, of flattening the transport kink.

Mr. Evelyn Walkden hoped that the Home Secretary would acquaint the Ministry of War Transport with the sentiments contained in his reply, especially bearing in mind those towns which had decided to take off buses and other forms of transport at 9.30 p.m., even though public-houses remained open until 10 p.m., and kinemas and other places of amusement until almost midnight.

Mr. Morrison replied that he could not express an opinion on the merits of the point, but he assured Mr. Walkden that his original reply was the result of consultation between his own department and the Ministry of War Transport.

JUVENILE PATRONS IN SCHOOL HOURS

Liverpool Query

At the quarterly meeting of the Liverpool Justices on Friday, one of the magistrates asked whether the Theatres and Public Entertainments Committee had considered the exclusion of children from kinemas during school hours.

Ald. T. Dowd replied that this point had not been considered. If it was desired to raise the question, a letter on the subject should be addressed to the Theatres and Public Entertainments Committee.

The management of the Lyric Cinema, Howdon-on-Tyne, have announced that in future all children (including babies) under five years of age will not be admitted.

CINEMA DAY—AND AFTER

Record Total Anticipated

A record, not only of Trade co-operation but of speed, has been achieved by the inauguration and "putting over" of Cinema Day for the C.T.B.F.

For it was only on August 12 that the first joint Trade meeting was called by the Fund chairman, R. C. Bromhead, and the broad details of the scheme outlined. Since then, in a bare two months, the whole task has been accomplished, thanks to the eager co-operation not only of both Trade bodies, the C.E.A. and the K.R.S., but of all sections and practically every individual in the Industry.

Thousands of personal letters have been sent out from Shaftesbury Avenue to exhibitors, producers, manufacturers and others concerned, and while it will not be possible for probably a couple of weeks to announce the total, it is apparent already that it will be up to expectations.

For the stream of cheques already flowing in during the past two weeks became a flood over the week-end, and all the resources of the C.T.B.F. office are working full pressure acknowledging and recording contributions.

Even when the total result of Cinema Day is available, there will still remain to be added to it later the result of the Hollywood British Colony's effort. Details of this naturally take a considerable time to come to hand, as it is impossible to discuss anything but broad aspects by cable.

A further effect of the larger amount of attention recently called to the C.T.B.F. by Cinema Day and other publicity has been the revival of interest in the Penny-a-Week Staff Collections. Fresh applications for collecting boxes are coming in daily from every part of the country, and boxes which had remained idle or forgotten are being put into use in other kinemas now that staff interest in, and the knowledge of the benefits and activities of the Fund have been inculcated by the booklets designed for this purpose, some 20,000 of which have now been distributed throughout the Trade.

DONCASTER RATES

Illegal Service Plea Unsuccessful

The legality of a rate assessment was contested by the Don (Doncaster), Ltd., kinema proprietors, when summoned at Doncaster for the non-payment of rates for four half-years amounting to £613 16s.

W. E. Liversedge, for the defendants, submitted that the rate was illegally levied from the beginning. The notices had been served on J. R. Hebditch, who was not the owner. In his view, the rating authorities had made an error and that no legal assessment had been made. They had intended to pay the rates and had, in fact, put a certain sum aside for their payment.

The Magistrates made an order for the payment of the rates.

Swindon Rating Review

Swindon Corporation Rating Committee has asked the rating officer to review the present position as to the rating of kinemas and report thereon.

FIRST FILM SHOW FOR M.P.s

Russian Newsreels Presented

The House of Commons kinema in grand committee room 14 opened last week.

This is the first entertainment of the kind which has ever been allowed in the House.

M.P.s will be able to go in free of charge at any time and watch the programmes, which are to be changed frequestly.

They are arranged by the Ministry of Information, and four of the first films to be shown will be: Movietone News, a picture about the A.T.S., Russian-German news reels, and "From the Four Corners."

Sydney to Handle Two Outposts

Sydney Film Service, the new independent film renting concern, of 10, Commutation Row, Liverpool, is now functioning as distributors in the area for the product of International Film Renters, Ltd., and Renown Pictures Corporation, Ltd. Mr. Sydney, whose temporary telephone number is Wavertree 3994, is also handling a series of shorts and serials.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 23, AND WED., OCT. 29

Thursday

Sealed Lips (*G.F.D.*)

G.F.D. Private Theatre. 10.30 a.m.

Cast: William Gargan, June Clyde, John Litel, Anne Nagel, Mary Gordon, Ralf Harolde, Joe Crehan, Addison Richards, Russell Hicks, Ed. Stanley, Charles Lane, William Gould, Walter Sande. **Director**: George Waggner.

Drama concerning a gangster enjoying freedom while his double works out a long term of imprisonment. The authorities get suspicious and start investigations, while a girl reporter also gets wind of the trick. Smart sleuthing on the part of a Federal detective ferrets out the truth, and the defaulting criminal meets death from a hail of bullets meant for his other "self."

The picture is a taut piece of melodramatics that rivets the attention throughout the development.

William Gargan acts the G-man, June Clyde a sprightly girl news hound, John Litel the dual roles of crook and double, and Ralf Harolde makes a genuine hit as a deaf valet who uses his knowledge of lip-reading to help the detective hero.

Blazing Justice (*Equity British*)

Studio One 11 a.m.

Cast: Bill Cody, Gertrude Messinger, Gordon Griffith, Mitt Moranti, Frank Yaconelli, Bud Buster. **Director**: Al Herman.

A fast-moving Western battle between cattle rustlers and the forces of law and order. Combines all the essentials for the type of film the crowd loves; blazing guns, spectacular riding, thrilling fights, and a love interest.

A Yank in the R.A.F. (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Tyrone Power, Betty Grable, John Sutton, Reginald Gardiner, Gladys Cooper, Donald Stuart, Ralph Byrd, Richard Fraser. **Director**: Henry King.

Tyrone Power plays the rôle of a young devil-may-care American who ferries a bomber to England in search of adventure and to find the girl he loves. Glamour is added by Betty Grable, who plays the rôle of an American chorus girl in England who works in the day as a volunteer nurse and at night as a club entertainer. Around her is developed an exciting romance with three flyers—Tyrone Power, John Sutton and Reginald Gardiner—who overlook no opportunity to win her.

The co-operation of the British Air Ministry was obtained and 20th Century-Fox were able to shoot 10,000 ft. of thrilling aerial operations from both fighter and bomber stations in this country as a guide for the thrilling dog-fights in the clouds, attacks on German ports, rail yards, hangars and troop formations and the evacuation from Dunkirk which form some of the spectacular highlights of the film. On the Dunkirk scenes alone £50,000 were spent, and pre-view audiences have acclaimed them as the most realistic air and ground battles the screen has ever seen.

Time Out for Rhythm (*Columbia*)

Cambridge Theatre. 2.30 p.m.

Cast: Rudy Vallee, Allen Jenkins, Rosemary Lane, Ann Miller, Joan Merrill, Richard Lane, Stanley Andrews, and Three Stooges, Eddie Durant's Rhumba Orchestra, Glen Gray and His Loma Band. **Director**: Sidney Salkow.

What is said to be one of the biggest personality parades in recent film history, sings, dances, romances and clowns its way through "Time Out For Rhythm," the year's big new musical romance, which contains seven hit tunes—"Time Out for Music," "Obviously the Gentleman prefers to Dance," "As if You Didn't Know" and "The Boogie Woogie Man," which were penned by Sammy Cahn and Saul Chaplin. Le Roy Prinz directed the dance routines.

With Vallee cast as a theatrical booking agent, Miss Miller is seen as his petite new dancing and singing "discovery," and Miss Lane as a singing star determined to advance her career regardless of the cost of others. Within the framework of the smoothly knit story, which describes Vallee's efforts to "put across" the talented Miss Miller, director Sidney Salkow has, it is claimed, achieved a splendid blending of music and mirth, of heart-throb and romance.

Friday

Marry the Boss's Daughter (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Brenda Joyce, Bruce Edwards, George Barbier, Hardie Albright, Ludwig Stossel, Bodil Rosing. **Director**: Thornton Freeland.

Reputed to be one of the gayest streamlined comedies, "Mary the Boss's Daughter" is the story of a college boy who comes to New York determined to smash his way to success via the hard way. "Going over the heads" of department chiefs and his superiors, economy recommendations which throw people out of work and other short cuts to the big boss's ear win recognition, but at the expense of other faithful employees. So our young man makes love to the boss's daughter, and, in his contrition, manages to get the old employees reinstated, but gets the sack himself by taking the blame.

He finally proves his worth and also gets employed again by the firm and winds up by "Marrying the Boss's Daughter."

I Was a Prisoner on Devil's Island (*Columbia*)

Own Theatre 10.30 a.m. and 2.30 p.m.

Cast: Sally Eilers, Donald Woods, Edward Ciannelli, Victor Kilian, Charles Halton, Dick Curtis, John Tyrrell, Eddie Laughton, Edmund Cobb, Robert Warwick. **Director**: Lew Landers.

In this turbulent drama of two young Americans who find themselves trapped in the world's most dreaded penal colony. Woods is seen as a young American seaman, and Miss Eilers is the enslaved wife of the villainous Dr. Martel. Together, these two struggle, not so much for freedom, but for life. The law of the jungle is the code against which they join forces. Martel having sold all the prison's anti-pyridine, jungle fever antidote, at outrageous prices, to epidemic sufferers on the mainland, fever spreads though the prison. The arrival of the Governor forces Martel's hand and learning that Wood's friend Guissart is an investigator has him imprisoned in a dungeon, and tells the Governor that the man has just died.

In terrific climax filled with suspense, the two young lovers rescue the imprisoned man, and assist in bringing law and order once more to the colony.

Buy Me That Town (*Paramount*)

Private Theatre. 11 a.m.

Cast: Lloyd Nolan, Constance Moore, Albert Dekker, Sheldon Leonard, Barbara Allen, Ed. Brophy, Warren Hymer, Horace MacMahon, Olin Howard, Richard Carle **Director**: Eugene Forde.

"Buy Me That Town" is a romantic comedy full of unconventional action at an uproarious pace.

Lloyd Nolan is the head of a gang of tough guys who take over a township lock, stock and barrel and run the place for a while as they think it should be run.

They assume control of the toll bridges; reorganise the police and put the fire brigade on a profitable basis. The city jail becomes a cosy club for absconding cashiers; the underworld comes into its own and vice becomes respectable.

Suddenly the sleepy community is galvanised into action and local citizens cry halt. In a melodramatic finish, the old lady who runs the town's biggest boarding house gallops bareback to the rescue on a pensioned fire horse, the hero shoots it out with the gang-leader who is about to set fire to the local factory, justice triumphs, peace is restored and—the gal gets the boy.

Monday

The Perfect Crime (*Columbia*)

Own Theatre 10.30 a.m. and 2.30 p.m.

Cast: Ralph Bellamy, Margaret Lindsay, Charlie Grapwin, Spring Byington, H. B. Warner, Douglas Dubrille, John Beal, Linda Hayes, Sidney Blackmer. **Director**: James Hogan.

Presenting the third in the sensational series of murder mysteries based upon the exploits of the popular fiction and radio sleuth, Ellery Queen, "The Perfect Crime" tells how John Beal, learning that by means of a shady deal, his father has caused the bankruptcy of H. B. Warner, quarrels with him and leaves home. With the aid of Inspector Queen the missing man is traced and is persuaded to return home, only to find on his arrival his father dead in his study, a knife in his chest.

From then on the action comes thick and fast as Ellery Queen goes to work to solve the mystery and brings the murderer to justice in a thrilling climax.

Tuesday

Henpecked (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Penny Singleton, Arthur Lake, Larry Simms, "Daisy," Jonothan Hale, Danny Mummert, William Frawley, Edgar Kennedy, Chick Chandler, Irving Bacon, Bill Goodwin. **Director**: Frank R. Strayer.

The Bumstead family of the popular "Blondie" series of pictures, return to the screen in "Henpecked," said to be the most hilariously funny of all the Blondie productions.

A series of rip-roaring incidents begins with Dagwood almost arrested for writing a cheque for £10 without Blondie's knowledge. From that moment, through his uproarious acquisition of an oversized and exceedingly hungry Great Dane which terrifies the neighbourhood and almost wrecks the Bumstead's happy marriage, the film moves swiftly and hectically to a free-for-all which wrecks a swank dog show and effectively keeps Blondie out of Society, in spite of her repeated attempts to crash the swank Four Hundred Club. Other complications result from Baby Dumpling's determination to join the Boy Rangers, and Daisy (the dog) discovering a romance.

Old Mother Riley's Circus (*Anglo-American*)

Cambridge Theatre. 2.30 p.m.

Cast: Arthur Lucan, Kitty McShane, John Longden. **Director**: Thomas Bentley.

Lucan and McShane are starred in British National's latest "Mother Riley" comedy, in which, as the title suggests, the Old Lady gets mixed up in the circus business and, it is claimed, indulges in some of her most uproarious comedy to date. With its circus background and the spectacular circus cabaret sequence, it is probably the most lavish Mother Riley production yet attempted.

There is also plenty of melody and entertainment provided by the famous circus performers who appear during the unspooling of the film.

Wednesday

Mexican Spitfire's Baby (*RKO-Radio*)

Private Theatre. 11 a.m.

Cast: Lupe Velez, Leon Errol, Charles "Buddy" Rogers, Zazu Pitts, Elisabeth Risdon, Fritz Feld, Marion Martin, Lloyd Corrigan, Lydia Bilbrook, Jack Arnold. **Director**: Leslie Goodwins.

Latest in the "Mexican Spitfire" series presenting Lupe Velez as the fiery Carmelita and Leon Errol in the dual role of the irresponsible Uncle Matt and the English nobleman, Lord Epping, "Mexican Spitfire's Baby" is described as fine, laughter-laden comedy.

Annoyed by the constant bickering of his nephew, Charles Rogers and the latter's wife, Lupez Velez, Errol believes a baby would solve the problem. He communicates with Lord Epping in London and arranges with him to bring a refugee child with him on his projected trip to America.

When the "child" is revealed as Marion Martin, a beautiful French girl, the three find it difficult to prevent her from complicating their already shaky matrimonial bliss. How Errol takes it upon himself to solve the problem of disposing of the girl provides a wealth of delightful comedy highlights.

When Ladies Meet (*M-G-M*)

Own Theatre. 11 a.m. and 2.30 p.m.

Cast: Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall, Spring Byington. **Director**: Robert Z. Leonard.

Never has the screen assembled a more brilliant all-star foursome than for Rachel Crothers' "When Ladies Meet." In this screen adaptation of the famous Broadway hit, Joan Crawford is the girl faced with a choice between two men, one married. Robert Taylor is the boy who wants to marry the girl and decides to do something about it. Greer Garson plays the wife, who finally convinces her husband that a woman can say "No!" and mean it, while Herbert Marshall is her husband, who really loves his wife, but can't resist the flutter of a skirt!

Here is a picture with romance and tangled hearts skipping a beat in every reel. It has serious drama in the story of two women who became warm friends, only to discover that they love the same man. But mostly it is top-heavy with comedy, gay, brisk, hilarious situations and breezy side-splitting dialogue. Taylor becomes a modern Romeo, climbing a balcony in white tie and tails to save the honour of the girl he loves from suave Marshall. But Miss Crawford doesn't want to be saved and throws him out on his ear. Then Taylor gets involved with a swinging boom while sailing, is dumped into the sea, and has to be rescued by Miss Garson. These are typical of a hundred action scenes. They're all in fun, and what fun!

Spring Byington adds to the general merriment in the rôle of a dizzy, daffy dame, who finds herself refereeing the mix-up between sweethearts and wife and husband. She's more confused than they are.

The Gay Falcon (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: George Sanders, Wendy Barrie, Allen Jenkins, Anne Hunter, Gladys Cooper, Edward Brophy, Arthur Shields, Damian O'Flynn, Turhan Bey, Eddie Dunn, Lucille Gleason, Willie Fung. **Director**: Irving Reis.

The first of a thrilling new series based upon Michael Arlen's best selling novels and featuring George Sanders in the title role.

Sanders is hired by a Society hostess to guard a famous diamond to be worn by a guest at a large social gathering. The owner of the diamond slips it into Sanders' pocket during the affair and a minute later is mysteriously killed.

Allen Jenkins, Sanders' associate, is suspected of the crime, but before the authorities can take action he is abducted by a man who shortly afterwards is also murdered.

How Sanders solves the crimes, clears his colleague, brings the real murderer to book and settles a romantic feud between his fiancée, Anne Hunter, and Wendy Barrie, a social secretary, prove a series of thrilling highlights leading to the tense climax.

Allen Jenkins, Rudy Vallee and Ann Miller in a scene from TIME OUT FOR RHYTHM (Columbia)

Ilona Massey stars with George Brent and Basil Rathbone in INTERNATIONAL LADY, now showing simultaneously in London at the Marble Arch and London Pavilion

RECTOR'S STRAIGHT TALK ON S.O.

Archdeacon's "Foolish Narrow Mind"

Despite opposition from the Church of England, the Free Church and the Roman Catholic Faith, the Sunday opening licences for the Borough of Chesterfield have now been renewed again, and the local Press has given publicity to the following remarks which appeared in the North Wingfield Parish Magazine; and at a meeting of the Notts and Derby Branch of the C.E.A. recently the members suggested that you may be interested to read them:—

I am glad to see that the "Beaks" of Chesterfield Borough had the good sense to renew the Sunday opening licences of the film companies and picture theatres. I wrote so much in favour of Sunday opening earlier in the year that there is no need to repeat the argument.

But when the Archdeacon opposed the renewal "on behalf of the Chapter of the Rural Deanery of Chesterfield," I resent the implication that all members of the Chapter are of the same foolish narrow mind.

Although I am reputed a specialist in ecclesiastical law, there are other respects in which I do not care to be tarred with the ecclesiastical brush; but if any case is worth stating against Sunday opening it requires a lawyer to state it.

In these issues of social policy, as Dr. Foakes-Jackson said in Cambridge about the opposition to the Deceased Wife's Sister's Marriage Bill, "the Church always manages to make an ass of itself."

J. W. B. W.

The initials of the author stand for Dr. J. F. W. Worsley, who is the Rector of that parish.

KEY PRE-RELEASES BEFORE TRADE SHOW

S.E. Lancs Complaints

"DIRTY LINEN" AT STOCKPORT

PRE-RELEASING of films at key theatres in big cities to the disadvantage of small exhibitors in industrial towns was the subject of further pointed comment at the meeting of the committee of the South and East Lancs branch, held at Manchester on Friday last. J. Mather (Bury) presided.

Reporting on the last General Council meeting, J. J. McCracken said the K.R.S. took up the attitude that the renters were largely in the hands of the big circuits—an explanation which was not considered satisfactory.

Arthur Peel contended that the point of complaint directly concerned the renters, who should put their house in order. They were merely trying to transfer the onus on to the circuits. He named one film which was shown at a city theatre before it was Trade shown in the ordinary way.

Secretary Littler: There was a Trade show, but it was announced by means of a telegram to exhibitors.

Mr. Peel went on to say that the cure for pre-releasing lay not in the hands of individual exhibitors or the circuits, but in the hands of the renters. They were to blame for trying to steal a march on one another.

It was no use asking the circuits or the independents to do anything unless the K.R.S. was prepared to act. The renters had a fixed release date schedule. If that was adhered to the cause of the complaint would be removed. Every exhibitor would then get fair and equal treatment.

Exhibitors had their lists of bookings, but when the renters slipped in a special release at key theatres it was impossible for exhibitors to fit it in with their bookings until a very late date.

He was offered "Penny Serenade" which had already been shown in Manchester, but the earliest open date he could find for it would be January or early February. It would be interesting to know what was being done with the films which the circuits had shelved in order to put on these special pre-releases. It was obviously futile to try pursuing the matter with the K.R.S.

Cancelled Trade Shows

Cancellation of advertised Trade shows and the neglect of renters to advise exhibitors of their changed plans gave rise to vigorous protest. It was stated that recent cancellations had caused a lot of inconvenience and the waste of viewers' time as well as money. In the last three weeks three renters had sinned by advising Trade shows and not notifying cancellations.

In mitigation, it was pleaded that the omission probably arose through the prints not coming to hand in time owing to transport difficulties.

"Whatever the cause," retorted the complaining exhibitor, "it is a scandal that renters should treat their exhibitor customers so casually, and involve them and their viewers in fruitless journeys to Manchester."

Several other members echoed this sentiment. It was decided to send a letter to the Manchester renting houses calling the attention to the complaint, and requesting that steps be taken to ensure changed trade show arrangements being advised to exhibitors in order to prevent them setting out on fruitless journeys.

An S.O. "Inquest"

There was some discussion on the Stockport Sunday opening position. Recently the Town Council defeated a Sunday opening proposal by 45 votes to 13.

"There has been a lot of dirty linen washed over Sunday opening in Stockport," was one comment. Explanation was given that the Conservative party in Stockport was against Sunday opening, and as they had a majority on the Town Council exhibitors could not do anything about it. Much was made of the fact that exhibitors themselves asked the military authorities to issue a certificate, but this was not issued until after the fullest investigation.

"We got a slamming," admitted Wally Baker, "and I suppose we shall have to put up with it."

Reference was made by another member to a letter which originally emanated from the C.E.A. headquarters being sent to members of the Town Council. It was considered that this did more harm than good, as local councillors did not like to be influenced by what some might be inclined to think was "interference" from London.

Retaining Key Personnel

Chairman John Mather reported that a Branch deputation waited on Regional Ministry of Labour officials to state a case for the appointment of exhibitors to panels which considered applications for deferment of calling up of male and female kinema employees for military and other service. The purpose was to secure that adequate staff was left for the efficient running of theatres.

Conditions affecting various grades of staff were examined. After the explanations that were given, the deputation realised it would be useless to have representation on these panels because every legitimate case put forward by exhibitors would receive careful and sympathetic consideration.

The deputation pointed out that chief cashiers (who undertook pay-box duty), seat booking clerks and head attendants who trained other employees and who might be regarded as forewomen, occupied key positions, and their withdrawal before competent substitutes could be found and trained would cause serious dislocation.

The deputation was assured that favourable consideration would be given to applications for deferment in suitable cases in respect of the three grades of employees mentioned, and up to three months might be allowed in which to make arrangements for finding other personnel.

Incidentally, the benefits of the interview will extend throughout the whole of the North Western region, which embraces exhibitors in the following branches of the C.E.A.: South and East Lancs, Manchester and Salford, North Western and West Lancashire.

C. Littler supplemented this report, and spoke appreciatively of the helpful attitude of the authorities.

Film Transport Deadlock

The meeting learned with regret that it had not been possible to arrange a joint meeting of representatives of the renters, exhibitors and carriers to discuss transport arrangements in consequence of the transfer of some of the renters' dispatch departments from central Manchester to rural districts. The secretary had approached a representative of the renters, but he refused to have anything to do with the matter.

Mr. Mather said a joint meeting of the three parties was very desirable because, quite apart from the point mentioned, the petrol restriction made it necessary to economise in mileage. At the same time it was essential that films should be delivered to time, especially for matinees.

It was urgently necessary to have the co-operation of the renters in order that journeys might be organised with due regard to economy. This was difficult to achieve when some film depots were in Manchester and others a few miles away. The carrier was the exhibitor's agent, and consequently was concerned that there should not be any let-downs.

C. Littler stated that the carriers were perturbed by the shortage of petrol and the extra mileage they now had to travel owing to the dispersal of dispatch departments.

The meeting considered that a solution of the difficulty might be found if the renters would agree to recognise a central Manchester dump for the clearance of films.

Conditions of Carriage

Reference was also made to the conditions of carriage. The Secretary corrected a misapprehension by pointing out that it was up to the exhibitor to pick up films from the renters' depot in the territory where they were booked, and to take them away. It was the exhibitor's responsibility to get the film from the depot in time.

Mr. Littler promised to make another attempt to get the renters interested in the problem of transport at the present time.

C.T.B.F. Supper-Dance

Wally Baker reported that he had arranged a dance at the Empress, Heaton Moor, Stockport, in aid of the C.T.B.F., for October 24. It would be attended by President S. K. Lewis and General Secretary W. R. Fuller, who earlier that day would attend the quarterly meeting of the South and East Lancs branch at Manchester. Amongst the guests would be Mr. Lovejoy (Harry Korris) and Enoch.

Errol Flynn and Fred MacMurray in DIVE BOMBER, forthcoming Warner offering which has been produced in Technicolor

Exemption Claims Procedure Welcomed by Sussex

RUSH-HOUR TRANSPORT PROBLEMS

SUSSEX members welcomed the formation by the London and H.C. branch of a special committee to investigate claims for exemption for essential staff employees at their monthly meeting. This was held at the Regent, Brighton, last Wednesday, under the chairmanship of Coun. Randolph E. Richards.

This useful piece of co-operation between the London and Home Counties branch and the London Divisional Labour Controller was cordially approved. Sussex coming within the area of the London controller, it was decided to give full co-operation and to appoint A. J. Sadler—vice-chairman and branch representative on the local Hardship Tribunal—to represent Sussex on the London and Home Counties branch committee.

E. V. Glenister said that the formation of this committee undoubtedly meant that there was a perfectly fair hearing between the exhibitors' representatives and the London Labour Division Controller.

There was some discussion on the details of procedure, and Mr. Glenister said that the only "snag" he had come up against so far was that in one case the local Labour Exchange had evidently not been advised and knew nothing about the functioning of the committee.

Time for Action

The secretary (Arthur Daniels) pointed out that when a kinema employee who was registered is due for an interview, the employer will get sufficient notice to enable him to put forward his views.

If he could not release the employee without jeopardising the running of his kinema he might make the necessary representations, but Mr. Daniels emphasised the necessity not only for each exhibitor giving detailed particulars as required, but indicating also the actual steps that have been taken to try and replace the employee concerned.

Councillor Richards appealed to exhibitors not to handicap the committee by sending up frivolous appeals. "The cases have got to be cast-iron ones," he said. "It will be a complete waste of time unless we have the complete co-operation of the members in this respect."

A. J. Sadler spoke of the work that had been accomplished through the local Hardship Tribunal on which he had sat for the past two years, and paid tribute to the understanding way in which the Employment authorities at Brighton had dealt with cases affecting the entertainment industry.

Re-enter "P.V.L."

At the outset of the meeting the members gave a particularly cordial welcome to one of their Eastbourne members and a former vice-chairman of the branch, Percy V. Lunch, whom they were glad to see much improved in health.

Thanks

The branch's donation of five guineas to the Royal Sussex Regiment band instruments appeal has been warmly appreciated, and letters of thanks were read by the secretary from the Mayor of Lewes (Lieut.-Col. C. D. Crisp, O.B.E.), who sponsored the appeal, and from the Colonel Commanding the local battalion.

The Chancellor

The finance report, presented by the secretary, showed substantial invested funds as well as a balance on current account of £34. The accounts were approved on the proposition of the treasurer, Reginald Briggs.

Public Transport

Problems of early black-out peak transport were discussed, and Dan Benjamin said that there had been a conference between the Brighton and Hove Entertainment Managers' Association and the traffic manager of the local bus company on the question of "staggering" of hours of closing.

Local entertainments, said Mr. Benjamin, were trying to "stagger" their closing times as much as they could to avoid the rush for transport round about 10 p.m., but they had been given to understand that no additional transport could be provided by the bus company.

With a view to alleviating the situation as much as possible he proposed a resolution that, in order to assist the transport problem, members be recommended to close down as near to 9.45 p.m. as possible, to enable those patrons wishing to go straight home to do so before the 10 o'clock rush.

Harry Jacobs seconded, and this was approved.

The branch learned with regret that it will shortly be losing the membership of George Stevens, who for the past 18 months has been general manager of the Odeon, West Street, Brighton. "George," who is a most efficient and enthusiastic showman, is going over to the theatre and is taking over the general management and control of the New Connaught Theatre, Worthing.

The best wishes of the members were expressed for his success in this new sphere of activity.

Patricia Dane and Mickey Rooney in LIFE BEGINS FOR ANDY HARDY. Trade shown by M-G-M on Wednesday

Columbia's Sales Convention

A BUSY WEEK-END

The Columbia sales force, including branch managers and salesmen from all parts of the British Isles, are to gather in full force in London during the week-end for the company's big 1941 Convention to be held at Grosvenor House from October 25 to 27.

The Conference will be the biggest Columbia have held since their Brighton Convention in 1938.

Important news of Columbia's forthcoming product, including the company's plans for production both in this country and in America, will be given by Max Thorpe, acting managing director, who will also outline the organisation's sales policy for the coming year.

A highlight of the Convention will be a special banquet which will be attended by guests from Denham and Rock Studios who were associated with the production of Columbia's two British films, "Unpublished Story" and "South American George."

Arrangements have also been made for delegates to see some of the latest Columbia pictures just arrived from America. Among the films to be screened is a big new Columbia comedy, "Our Wife," in which Rosalind Russell and Melvyn Douglas, last teamed in "Married but Single," are brought together again, with Ruth Hussey as co-star.

SPECTATOR FILMS

Revised List of Personnel

Recent developments have necessitated a reorganisation of Spectator Short Films, Ltd., producers of the famous "Point of View" series and other short subjects.

The following is the revised list of personnel of the company which records on RCA.

Directors of the company are F. Graham Maw (chairman), E. S. Dowdall, John Gloag, J. S. Fairfax Jones and Sinclair Wood.

Michael Hankinson is the producer of the organisation with Robin Carruthers, and Gilbert Gunn is also under contract as a film director.

Technical personnel comprises: A. H. Luff and N. Edwell, cameramen; Ralph Kemplen, editor; C. A. Ridley, musical director; and W. S. Bland, sound engineer.

Women as First and Second Operators

BIRMINGHAM SCHEME APPROVED

Need of Adequate Staffing

A C.E.A. scheme for the training of women as first and second operators has been approved by the Birmingham licensing justices, which hitherto has only permitted their employment as assistants. The importance of the adequate and efficient staffing of kinemas was also emphasised at the licensing sessions.

The decision of the bench in regard to women operators was announced by the chairman who declared that the withdrawal of male operators, occasioned by the claims of National Service, was leading to a serious shortage of operators which apparently could only be met by a relaxation in the present regulations. The Justices had been assured that thorough training was being given the women concerned, and accordingly had agreed to permit the employment of women on certain terms as first and second operators.

The following new emergency regulation had been made that day:—

"The Justices approve the scheme of the Birmingham and Midland Branch of the C.E.A. for the training and employment of first and second female operators. It is understood that the scheme provides that the women concerned will undergo two weeks at school, a preliminary examination, two to three months' practical work at a kinema, two weeks' advance course at school, and a final examination followed in suitable cases by the issue of certificates.

The employment of any woman as operator shall be subject to approval by the Chief Officer of the Fire Brigade, seats for the women shall be provided in the enclosure, and suitable sanitary accommodation for them to the satisfaction of the Justices shall be available.

Fire Attendants

With that amendment of the emergency regulations, opportunity was taken to clarify the clause relating to male fire attendants. An instance had occurred where it had been assumed that the manager of a house might on occasions himself perform the duties of the fireman. That procedure, if it became general, might result in a lack of prompt and effective measures being taken in times of danger or alarm of fire. In order that there might be no doubt in the matter the Justices had enlarged the regulation to provide that a qualified man, *other than the licensee*, shall be in charge of the fire appliances.

Adequate Staffing

It must, however, be emphasised that at every house, whatever the form of entertainment presented, the adequate and efficient staffing of the place was of the utmost importance. Women who were being employed in increasing numbers were doing excellent work, and they were to be congratulated on the way in which they were adapting themselves to their responsibilities. In a few instances inexperienced persons had been found in charge of houses, with the result that irregularities had occurred. Observations of the Justices in that connection had been communicated through the C.E.A. to every kinema manager. Allowance was being made for the difficulties which, in every direction, confronted persons providing public entertainment in these days, but the safety of the public must be maintained at all costs.

The Justices looked to everyone concerned to ensure that whenever the houses were open adequate and capable staffs were available to meet every contingency.

Exhibitor's Assurances

Mr. Baker, on behalf of the Birmingham and Midland C.E.A., acknowledged the Justices' approval of its scheme and hoped that it would work out satisfactorily.

Arrangements had already been made, he added, to comply with the regulation regarding firemen, and he assured the Justices that exhibitors would do their best to retain experienced people on their staffs while others were being trained to take their places. With so many being called up to the Services, however, the Trade was experiencing great difficulty in that respect.

MEXICAN LABOUR DISPUTE ENDS

U.S. Film Companies Resume Business

A very ugly labour situation which has been threatening in Mexico for some weeks has been ended by a settlement allowing a 15 per cent. rise in wages, according to a cable from the KINE. New York correspondent.

Early demands by workers in the film industry were so fantastic that American major companies decided to withdraw from the market, deeming business could only be carried on at a loss in such conditions. The date set for closing was September 29.

The settlement of the dispute means that the major companies involved resumed business on Monday last, servicing all theatres in accordance with their contracts.

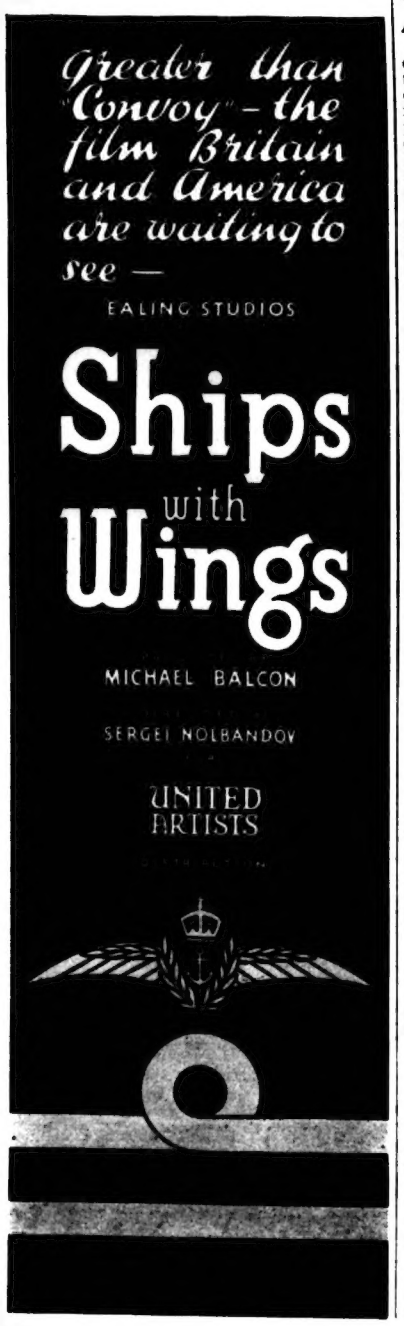
"MARCH OF TIME"

Great International Episodes Coming

In a survey by RKO-Radio it is stated that "March of Time" news magazine is to-day being shown in more British and American kinemas than ever before.

The war has afforded the "March of Time" unlimited opportunity for assisting the British cause in America, a fact that has been eulogistically observed by leading propagandists in this country.

In an endeavour to maintain their present impressive record, the "March of Time" producers will shortly offer several issues of great importance to British audiences. European and Empire stories have already been compiled, and are likely to be ready for screening within the next few weeks.


Greater than "Convoy" - the film Britain and America are waiting to see —
EALING STUDIOS
Ships with Wings
MICHAEL BALCON
SERGEI NOLBANDOV
UNITED ARTISTS

WAR TIME EFFORTS AT STOURBRIDGE

Stourbridge kinemas have recently carried out a series of war time efforts. During the week's run of "This England" at the Danilo a collection of £31 10s. was handed over to the Soldiers', Sailors' and Airmen's Families' Association by manager Louis Lingard. At the Odeon manager Jack Rolls secured £28 15s. 7d. for the R.A.F. Benevolent Fund from patrons who put their contributions in a R.A.F. rubber dinghy placed in the vestibule.

The King's held a recruiting campaign for the Stourbridge A.T.C. during the run of "Target for To-night." An appeal by Group Capt. Mawle, D.F.C., was followed by a collection for A.T.C. funds which realised £15.

S.O. ISOLATIONIST ON THE MEDWAY

Rochester City Council recently decided to permit Sunday opening between the hours of 3 and 8.30 p.m., and suggested to the adjoining towns of Chatham and Gillingham that they should fall into line. The councils of both towns have decided, however, to take no action in the matter, in spite of the fact that the three towns run into one another.

The position is reminiscent of the time, a few years ago, when patrons had to cross the boundary to get a Sunday show of any kind.

Laraine Day, Lionel Barrymore and Lew Ayres in MARY NAMES THE DAY (M-G-M), which is reviewed in this issue

Appeal for Increased Staff Aid of C.T.B.F.

BRISTOL APPROVES HEADQUARTER'S ATTITUDE TO CURFEW

At the Bristol branch meeting there was unanimous support for the attitude adopted by the President in connection with the question of early closing and suggestions put forward by Bristol exhibitors on the local position were quoted. It was urged that kinema staffs should do more in support of the Trade Benevolent Fund. The attention of members was drawn to the new conditions regarding payment to fire watchers.

The SECRETARY announced the election to membership of Memorial Halls at Ramsbury, Aldbourne and Lambourn, with Cecil T. Mason as nominee. When this matter came up at the last meeting some query was raised regarding the possible competition of these halls with existing kinemas, but as no objection has been made the application for membership was granted.

Non-political

Requests to local exhibitors from the West of England District Committee of the Communist Party for the showing of slides advertising a meeting to be held at the Colston Hall, Bristol, on November 2, which is to be addressed by Harry Pollitt, was considered. It was decided to reply that the request would have to be refused as it was the rule of exhibitors not to show slides for any political party, as patrons belonged to all parties.

Closure

Referring to the proposed earlier closing of kinemas, GEORGE REES, branch delegate, remarked that it was a most serious thing. The President had advised exhibitors to take a firm stand on this matter, and Mr. Rees hoped that the Bristol branch would support this. The proposal for closing showed no consideration for the morale of the people.

With public-houses closed owing to shortage of beer more people would be thrown back on the kinemas, and the kinemas would not be available.

The Chairman (Coun. F. G. W. CHAMBERLAIN) said the suggestion put up to them was that the kinemas should close at 4.30 p.m. and reopen at 7 p.m.

On the motion of G. REES, seconded by G. H. BLACKBURN, a resolution was passed, "That the Bristol branch fully supports the stand taken by the President on the question of the proposed compulsory early closing of kinemas."

Two Reasons

It was stated that the following suggestions had been made by Bristol exhibitors in connection with the matter:—

"There are two aspects of the matter, namely, security of the public in the case of air raids, and transport. To us it appears that suburban kinemas must be separated from the city houses in considering this matter.

Suburban kinemas now close at 9.30 p.m., and during the dark nights it can be said from experience that the majority of the audience come from the district in which the kinema is situated, and as we have an arrangement with the military authorities for the calling out of troops in the event of a heavy attack the audience would be advised accordingly, and could disperse to their homes if they wished. For this reason—that suburban kinemas cater for the local inhabitants—*the demands on transport are negligible.*

Staggering Hours

Some of the city houses are at present closing at about 8.30 p.m. During last winter, following the heavy raids, these theatres voluntarily closed at, or near, black-out. They would be willing to co-operate with the authorities in the same way this winter if circumstances make it necessary.

In order to avoid any congestion which might arise if these kinemas all concluded their programmes at the same time it could be arranged for the first programme of these kinemas to conclude at between 3.45 p.m. and 4.15 p.m., and any audience leaving around these times would be clear of the city by 4.30 p.m.

Any part of the audience leaving from 4.15 p.m. onwards would come out in small numbers from time to time and would not add to the transport difficulties to any extent. If it is decided to adopt this policy it would be advisable to allow managers to make their own arrangements each week.

We would point out that the present continuous programme is much to be preferred from a transport point of view to any fixed time of opening or closing, and are emphatically of the opinion that closing at 4.30 p.m. would in no way be a solution of the problem.

It appears to us that the transport difficulties are not caused so much by the kinemas as by the "live" shows and other places of entertainment and licensed premises which finish at fixed times.

Remembering the Fund

GEORGE REES said that it had been decided that when charities were allowed to show trailers or slides on a national basis the charge for doing so, the proceeds of which would go to the Trade Benevolent Fund, would be fixed by Head Office.

The CHAIRMAN said that meant that if the General Council gave its blessing to any appeal the amount to be paid to the Benevolent Fund would be stipulated by the General Council.

A. B. ATKINSON said he could not see how Head Office was to know that all the kinemas would show the slides.

Mr. REES: It is only a recommendation.

G. H. BLACKBURN remarked that it was up to the staffs of the kinemas to support the Fund, as they received the benefits.

Mr. REES agreed that as the employees were the people who would benefit most by the Fund they should do something for it. He thought that they could each contribute a few coppers a week, and possibly if they knew more about it they would be willing to do so.

It was agreed to leave the matter of the Fund over until the local committee presented its report.

Calling Up the Troops

Regarding the calling out of troops from kinemas in the event of a blitz, the CHAIRMAN said they had interviewed the authorities and the arrangements were that soldiers, when called out, should work from the kinema; probably they would link up with the wardens' association.

Each Bristol exhibitor would receive a slide and instructions, and if there was any point about which they were uncertain they should get in touch with the branch secretary. Exhibitors would have to use their own judgment in calling out the troops.

Fire Watchers

BERT RIEGO drew attention to the new rules with regard to payment of fire watchers. For every 12 hours each fire watcher should be paid 3s., up to 18 hours 4s. 6d., and up to 24 hours 6s. Exhibitors would be reimbursed by the Government each month. The necessary forms could be obtained from the local A.R.P. headquarters.

STANDING IN A GANGWAY

Bournemouth Exhibitors Fined

The M. and O. Theatres, Ltd., proprietors of the Savoy, Christchurch Road, Boscombe, Bournemouth, and Benjamin Wishusen, the manager, were summoned at Bournemouth on October 13 for allowing persons to stand.

Police-Inspector Edwards said that at 8.33 p.m. on Saturday he saw 37 men and women standing in the rear gangway on the lower floor. He asked Mr. Wishusen if the building was licensed to permit standing and he replied in the negative and explained that one performance was just finishing and he was afraid some of the people outside would miss the start of the new performance so he let some of them in. Unfortunately the number of people leaving was not as many as he expected. The Inspector added that within a few minutes the manager got the people all seated. The gangway was very narrow and had a quick exit been necessary there would have been very bad obstruction.

The M. and O. Theatres, Ltd., were fined £5 and Wishusen, who had pleaded guilty, was fined £1.

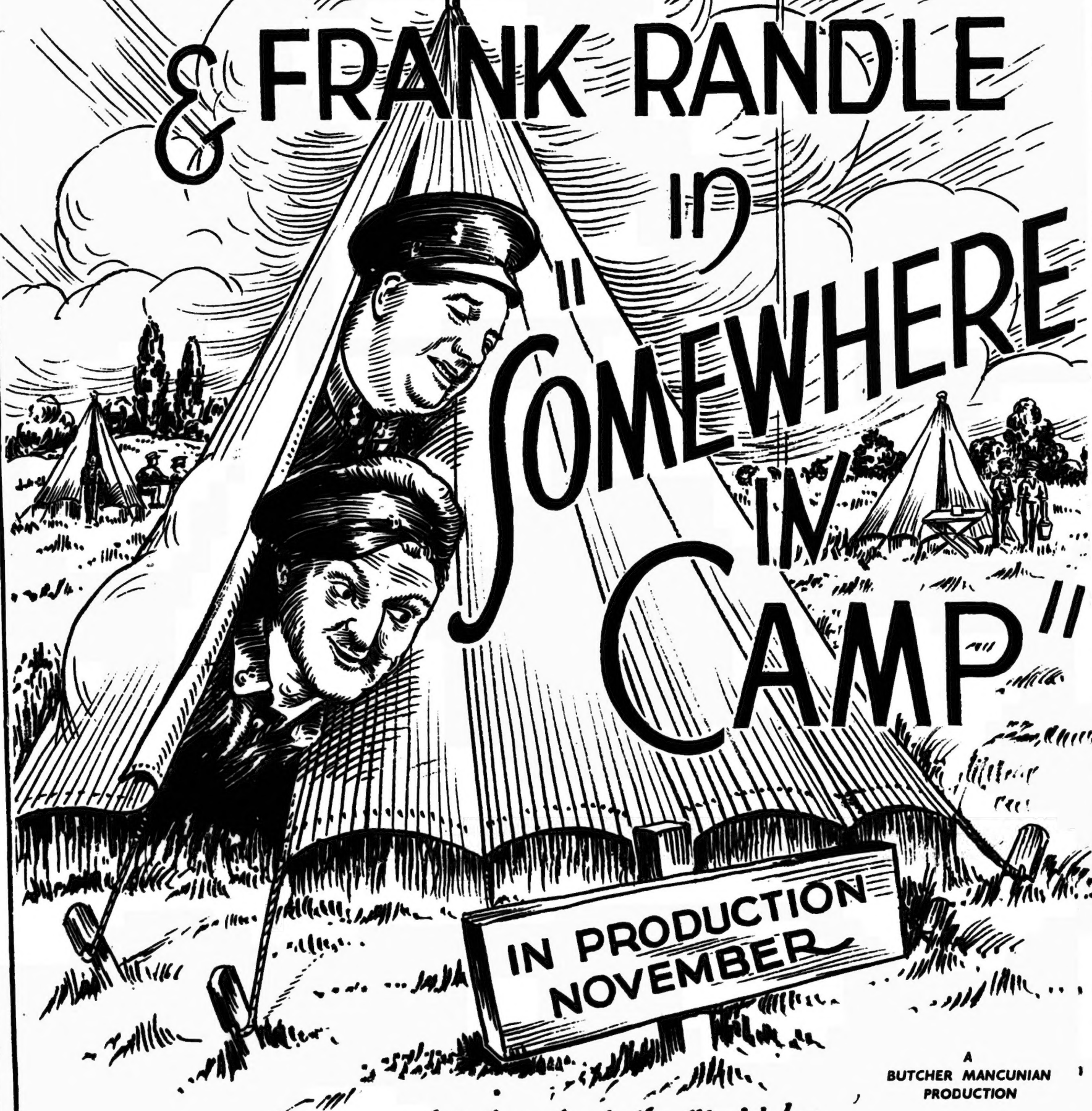
IMPORTANT NOTICE !

F.W. BAKER and **JOHN E. BLAKELEY**
have pleasure in announcing another
production *featuring*

HARRY KORRIS & FRANK RANDLE

IN

"SOMEWHERE IN CAMP"



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BUTCHER MANCUNIAN
PRODUCTION

Distributed throughout the World by

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Excepting Lancashire, Cheshire North Wales.

MANCUNIAN FILM CORPORATION LTD.

"Excellent Popular booking."
Kinematograph Weekly

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Sunday Express

"Best American film this year."
Daily Mail

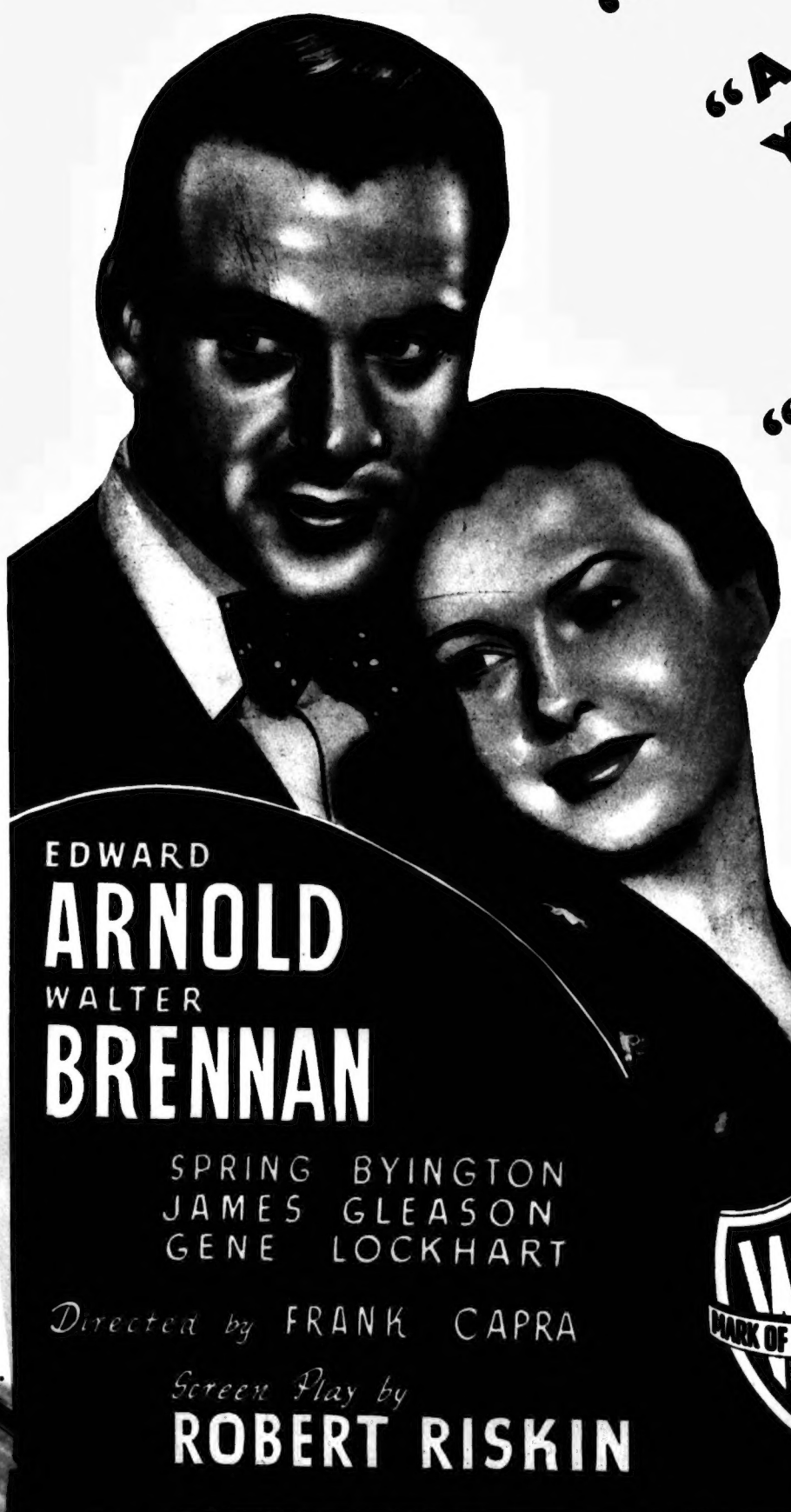
"A great, glorious, gigantic film.
You come away feeling you've seen
a masterpiece. 90 degrees."
Daily Express

"The 'Mr. Deeds' team of Gary Co
scenarist, Robert Riskin, have r

"First-rate entertainmen
peculiarly power

"Capra puts up a nev
Its

GARY



EDWARD
ARNOLD
WALTER
BRENNAN

SPRING BYINGTON
JAMES GLEASON
GENE LOCKHART

Directed by FRANK CAPRA

Screen Play by
ROBERT RISKIN

WB MARK OF SHOWMANSHIP

Mee

DAILY HERALD

t film.
you've seen
grees."
Daily Express

of Gary Cooper, Frank Capra and his
skin, have made another grand movie."
The Evening News

tainment and big box-office proposition with a
rful appeal to the audiences of to-day."
TO-DAY'S CINEMA

A masterpiece of entertainment.
is a foregone conclusion."
The Daily FILM RENTER and MOVING PICTURE NEWS

ts up a new winner. A hi
Its box-office success is a

FRANK

eet John Doe

REPLACEMENT OF W.E. SOUND PRODUCERS

Scottish Anxiety

SHORTAGE OF BRITISH QUOTA

A RATHER small attendance of members at the Scottish branch meeting last week expected some statement to be made regarding the Glasgow Chief Constable's proposal for a 9.30 p.m. curfew in city kinemas. John R. Turner (secretary) stated, however, that the executive's communication had received only a formal official acknowledgment. Discussion on the question of Western Electric insurance revealed divergent opinions amongst the members. George Taylor presided.

GEORGE SINGLETON suggested to the members that it might be wiser to await further developments, although he confessed that, if in the meantime the city were blitzed, Western Electric was under no compulsion to replace sets.

The position, in Mr. PICKARD'S view, appeared to be that of a landlord who asked his tenant to pay his war damage insurance.

L. DICKSON said that with the latest communication Western Electric had obviously modified the first suggestion. What they said at first was that any sum they got from the Government went towards the cost of a new set. If the cost were £700 and they recovered £500 from the Government the exhibitor would have to pay the extra £200. What they were insuring now was for the prime cost or the cost of the set to them.

When it was suggested again, this time by HARRY WINOCOUR, that members should not sign their new contracts with Western Electric until the position was clarified, the Chairman (GEORGE TAYLOR) said:—

"That is a point to debate. I have to confess that my company has signed it. It is the only insurance you can get."

Mr. KEMP asked about the case of an exhibitor with a £1,000 Western Electric set. After he had paid three years the set was blitzed. Would that exhibitor get any of the money that Western Electric obtained after the war from the Government?

Mr. Kemp was told "No," but the SECRETARY said that that was a point which he might put to the courts to decide.

After some further discussion the matter was dropped.

British Shortage

Mr. MCDOUGAL raised the subject of quota, asking if the Association was going to back the exhibitors up. "Very few of us in Scotland have got our quota, and we will be in the soup. It is up to the Association to haul us out of a hole."

Mr. DICKSON assured Mr. McDougal that the Association had the matter in hand. The Board of Trade expected that a lot of exhibitors would be in arrears with their quota.

Mr. SINGLETON said that so far as the Board of Trade was satisfied a reasonable effort had been made by an exhibitor to fulfil his quota they would not press the matter unduly. The exhibitor might be asked to state why he could not fulfil it. Mr. Singleton had written to renters and was able to say to the Board of Trade that these renters had no quota available for him.

Mr. KEMP said that it seemed to him that the exhibitors were left to hold the baby in every matter that had cropped up.

Mr. SINGLETON: I would like to ask Mr. Kemp what we should do? All the facts have been brought before the Board of Trade. And there is a clause in the Act which permits the exhibitors through any difficulty to escape prosecution.

National Efforts

Dealing with matters brought before the last meeting of the executive, Mr. TURNER stated that they had had a report from Dundee that the exhibitors were about to present an ambulance to the city. They had raised £560 for this purpose, and an additional £260 towards the maintenance of the ambulance. Edinburgh had raised a total of £2,255 from their Cinema Sunday, a proportion of which sum went towards the Scottish Cinematograph Trade Benevolent Fund.

Meantime, the Glasgow magistrates had granted Glasgow kinemas permission to hold their Cinema Sunday. This would be held over ten Sundays this year, commencing in December.

Reserving the Staff

On the question of the reservation of usherettes, the Association was still awaiting an appointment with the Controller in Edinburgh.

Wages

There had been a request regarding the rates of wages from the E.T.U. and the N.A.T.K.E., and this matter would ultimately be dealt with by the Conciliation Board

C.E.A. Markings

L. DICKSON referred to the film markings, and Mr. PICKARD suggested that musicals, westerns, dramas should all have 10 points for each category.

Mr. DICKSON said that he had always found in reading the Film Report all the information in it he wanted.

Clothing Coupons

Mr. MCDOUGAL asked about coupons for uniforms, and he was referred to a pamphlet, "Clothing Coupons Quiz," which he could get for 2d.

The next meeting of the branch will be held on November 19.

Burnley Palace as Music Hall

Arrangements are in hand for the Burnley Palace to revert to music-hall programmes from November 3.

The new proprietors are F. J. Butterfield circuit. Manager of the Palace is Robert Winlow.

PARAMOUNT CHIEFS VISIT GLASGOW

The visit to Glasgow of David E. Rose, accompanied by Fred Hutchinson and Tony Reddin, provided a good spate of publicity for the Glasgow people. After the Trade show of "Hold Back the Dawn" in the Paramount Theatre the three chiefs met exhibitors and personalities in Glasgow. Amongst those Mr. Rose met was Lord Provost Sir P. J. Dollan, Lord Inverclyde, Wm. Quinn, Deputy Regional Commissioner for Scotland, A. B. King, H. J. Green, F. G. Green and other prominent exhibitors.

Later in the day it was announced that in a discussion with the Lord Provost Mr. Rose had agreed to run a premiere in Glasgow of the Paramount film "Hatter's Castle." This will be in aid of the Lord Provost's fund and will be held in the Paramount Theatre on a Sunday during November. Sir Patrick hopes to raise £1,000 from this effort

More Changes

We learn of more changes in the renting side in Glasgow last week, including the resignation of Fred Williams from Warner Brothers with whom he has been for these past twelve years.

"49th" Scottish Showing

Last Wednesday Ruby Ancill, of General Film Distributors, had a busy day. In the morning he welcomed Anton Walbrook who had travelled specially to Glasgow for the showing of "49th Parallel." In the Paramount Theatre after the show Mr. Walbrook was introduced to the audience and had a most enthusiastic reception.

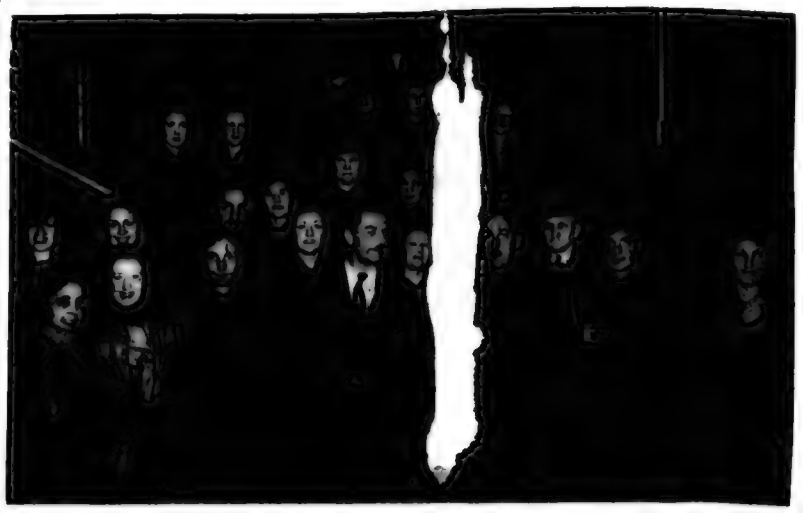
Afterwards he met Scottish exhibitors at a reception in the Central Hotel before leaving with the night train for the south. It was revealed that "49th Parallel" will have a pre-release in Glasgow on Monday next October 27.

M. of I. Release Alteration

The Films Division of the Ministry of Information announce that the release of their five-minute series for October 27 will be "Dangers in the Dark," and not "W.R.N.S." as announced.

"Dangers in the Dark" deals with road safety, and it is the growing need for care on the roads during the black-out that has prompted this action by the Films Division.

"W.R.N.S." will probably be released on November 3.



Anton Walbrook, one of the stars of G.F.D.'s 49th PARALLEL, made the journey from London to Glasgow, to attend the Trade and Press show of the film at the Paramount Theatre. 250 Scots Canadian troops were present at the show. Here is Walbrook after the performance, when he was mobbed by large crowds as he left the theatre. Mrs. Powell, mother of Michael Powell, the producer and director of "49th Parallel" came from Dumfries to see the production

EDINBURGH CINEMA SUNDAY RESULT

Allocation to Charities

Edinburgh's six Cinema Sundays yielded a total of £2,255 7s., and as all expenses were met by the Trade, the whole was available for local charities. One-fourth each (£563 16s. 9d.) went respectively to the Lord Provost's Red Cross Fund, the Lady Provost's Comforts Fund, and the Scottish C.T.B.F., while one-half of the remaining fourth was allocated on the nomination of the Edinburgh C.E.A. to the following—Leith Hospital, £100; Edinburgh Hospital for Sick Children, £75; Edinburgh Press Charities Committee, £75; and Edinburgh Police-aided Scheme for Clothing Destitute Children, £31 18s.; leaving a balance of £281 18s., which has been allocated by the Lord Provost to other charities.

Members of the committee were received by the Lord Provost at the City Chambers on Friday, when the final allocations were made. Those present included A. S. Albin, chairman of the section; W. H. Albin, convener of the Charities Committee; J. S. Dunbar, John M'Guire and William Marchbank, S.S.C., interim secretary.

This is the second large charity effort of the Trade in Edinburgh, for in the first week of the year they collected £1,700 for Red Cross ambulances.

Preview of New Reels

Films of the Mission to Moscow, as put out by the five newsreel companies for distribution during the current week, were all shown at one sitting at the M. of I.'s kinema theatre last Friday morning.

Except for slight variations in the commentary, they were all practically identical. They emphasised the earnestness of the members of the mission, Beaverbrook's hustle, and Russia's warm reception.

M. of I. Short Propaganda Subjects

C.E.A. ADVICE TO MEMBERS

A Waiting Patronage

THE need for showing the short subjects sponsored by the Ministry of Information is explained in a circular sent by C.E.A. headquarters to all members. If the procedure outlined is followed by exhibitors complaints, revealed by the "Kine," of the inadequate presentation of these films will be obviated.

In the memorandum dealing with the presentation of M. of I. Films, W. R. Fuller general secretary of the C.E.A., tells his membership to digest and note carefully the following:—

(1) M. of I. shorts, on which public money is spent, are by agreement with the C.E.A. to be shown at every performance. Times of showing should be given on category boards.

(2) Various organisations circularise their branches that a M. of I. short dealing with their organisation will be shown at your kinema. If you omit to show, someone usually reports to the Ministry.

You should know that this patronage is available which wants to see M. of I. shorts.

(3) Exhibitors must:

(*a*) Show M. of I. shorts for the seven days they are sent.

(*b*) Return promptly at the end of the seven days to National Screen Service.

Otherwise distribution is thrown out of gear. Copies of attractive issues must not be retained for second weeks. Similarly, copies should not be retained to accumulate a stand-by programme. The number of copies is limited to avoid waste, and if you keep a copy it means another exhibitor is penalised. If these retentions become numerous, all exhibitors will be blamed.

M. of I. Tribute

(4) In exceptional cases due to very long feature footage, where you know you will be unable to show a M. of I. short, advise National Screen Service not to send that week. If you let the copy arrive and do not show it, a report may go to the M. of I. from a patron, which does not do you or the association any good.

The M. of I. acknowledges the excellent response by exhibitors, and in return is very helpful to the association. There are, however, a few shortcomings which can easily be remedied by attention to the foregoing details to the benefit of exhibitors generally. Your co-operation is invited.

MANCHESTER DEPUTATION DISCUSSES SUNDAY OPENING CONDITIONS

MANCHESTER and Salford branch executive met last week and appointed a deputation compising A. Snape, H. D. Moorhouse, H. Newbould, A. Cowan and T. E. Robinson to wait on the Salford Watch Committee to discuss the terms and conditions on which Sunday opening applications would be entertained. A. Caplan presided.

Comment was made on certain newspaper stories that if the conditions proved too onerous, exhibitors would not be prepared to open their theatres. This statement was considered to be too sweeping and did not represent the unanimous view of the committee.

R.A.F. Collections

Arising from the delegates' report, T. S. DAWSON mentioned that exhibitors would shortly be receiving requests to allow collections to be made at their theatres, for the R.A.F. Benevolent Fund. It was doubtful if any one would think of refusing aid to such a worthy cause, but it seemed appalling that that method of raising money should be necessary.

An Obsolete System

That the present method of marking films is out of date was argued by Mr. Dawson, who mentioned that he had filed notice of motion for the next general council meeting without disclosing the confidential nature of the markings. Mr. Dawson stated that a proportion of the marks was always given for sound and photography, which in most cases, approached perfection.

In discussion, the suggestion was made that films should be marked to indicate their suitability for the eight main centres of population. The standard of marking for London was not necessarily the same as for Lancashire.

Fire Watchers

The meeting was informed that in the near future exhibitors would be advised by circular that if they completed the Ministry's Home Defence Form B they would be able to reimburse themselves for the subsistence allowances paid to voluntary fire watchers, at the rate of 3s. for 12 hours, 4s. 6d. for 18 hours and 6s. for 24 hours. These terms would date from September 22.

Exhibitors were advised to start getting the signatures of fire watchers forthwith There would be no reimbursement in cases where fire watchers were employed at a weekly wage.

Avoidable Accidents

A member reported that a serious accident occurred outside his theatre. The severity of the present lighting restrictions he suggested called for review. Authority was given to Secretary ROBINSON to write to the chief constable on the subject.

Food Committee Slides

From the Manchester Food Executive Officer was received a letter asking for permission for the showing of slides giving a weekly food message. It was decided to inform him of the General Council's sanction and to advise him to communicate direct with local licensees.

Cinema Day

A. SNAPE referred to Cinema Day. He suggested that it would be as well to put in a claim for the payment to be allowed for taxation purposes, on the ground that it was a necessary expense.

Night-Workers' Bonus

From the N.A.T.K.E. was received a letter referring to the payment of bonus to night staffs, which was specifically excluded from the local arrangements. It was decided to refer this matter to the London Committee negotiating from a national basis.

Next branch committee meeting November 19.

S. & E. LANCS C.E.A.

National President to Attend

President S. K. Lewis and General Secretary W. R. Fuller have intimated their intention of putting in an appearance at the quarterly general meeting of the South and East Lancashire branch to be held at the Grosvenor Hotel, Manchester, next Friday, October 24.

In view of the number of questions exhibitors are asking about the reservation of employees, deferments, the insurance of talkie equipment, transport of films, this will be an excellent opportunity to glean information of value.

M. OF I. SUNDAY SHOW

M. of I. booked the Philharmonic Hall, Liverpool, for a free film show which was given on Sunday, October 19.

In accordance with the recent decision of the city justices, children were not admitted. Screenings embraced films showing Britain's offensive on land, sea and in the air.

Residents on housing estates in and around several Manchester suburbs are determined not to miss their evening kinema shows this winter. Arrangements have been made to introduce a system of "convoying" for those who are nervous about venturing out in the dark.

49th Parallel is TOPS say the critics —

GFD
GENERAL FILM DISTRIBUTORS LTD.

127 – 133 WARDOUR ST. LONDON. W. 1. Telephone: GERRARD 7311

49th. PARALLEL 49th. PARALLEL 49th. PARALLEL

...acclaimed Britain's Greatest Film

succes of British production
. tha is the only verdict on
" . . . has a brilliant script,
, a magnificent background
cenery and superb acting by

A. E. Wilson, The Star

" is work of such integrity
ment value that it needs
shmen s nor oratory. It says
itself with eloquence . . . This
re all hrough, superbly acted,
thrills written with under-
havi something important

Ernest Betts, Sunday Express

with the thrills, excitement
of any three combined million
d scren epics, and it has
ore esides — a convincing

Bernard O'Donnell, Empire News

British production which in
a single feature programme
d holding quality.

Faulkner's Film Review

ure can rank with the best
s — provided it has a real
. . the big acting chance was
antly by Eric Portman.

Film Critic, Evening Standard

no doubt about it; this is a
time thriller . . . makes an
en drama.

George Pitman, REYNOLDS NEWS

hriller . . . you will be held by
the acting . . . Eric Portman
. . .

Eric Bennett, Sunday Chronicle

The story is told with rare speed and plausibility.

Dilys Powell, Sunday Times

A film to which I unhesitatingly award four stars.

Harris Deans, Sunday Graphic

Magnificent film of tremendous Empire importance. 90 degrees.

Jonah Barrington, Daily Express

"49th Parallel" is fine, spectacular, open-air entertainment . . . contrives to tell a first-rate story.

Film Critic, [illegible]

It's a great story, magnificently handled. You'll certainly agree it earns an easy nine points out of ten.

Norah Alexander, SUNDAY PICTORIAL

"49th Parallel" is a very good film . . . it contains a strong theme, fine acting, grand scenery—and the whole thing is full of vigour.

Moore Raymond, Sunday Dispatch

. . . agreeable touches of humour, and the big backgrounds of mountains and spruce forests seem to lift the spirit of the tale.

Film Critic, THE [illegible] TIMES

. . . a decided success . . . the local characterisations ring true, photography is first-rate, and the whole thing has a fine actuality.

A. T. Borthwick, News Chronicle

"49th Parallel" is good, very very good . . . a difficult job grandly done . . . a magnificent cast — and they all play magnificently.

Elspeth Grant, DAILY SKETCH

One of the most ambitious British films . . . with a really worth while and original idea.

Lilian Duff, **B.B.C.**

GFD
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Telephone: GERRARD 7311

th. PARALLEL 49th. PARALLEL 49th. PARALLEL 49th PARAL

WAR-TIME TRIBUTE TO EXHIBITORS

BRUM LICENSING BENCH

Children and "A" Performances

BIRMINGHAM exhibitors were complimented at the annual licensing sessions upon the conduct of their houses and the loyal observance of the emergency regulations. The only complaint forthcoming from the justices concerned the admission of children to performances at which "A" films were being shown.

In applying for the renewal of the whole of the kinema licences in the city, Roderick Baker, on behalf of the Birmingham and Midland branch of the C.E.A., informed the Justices that that was the first occasion on which every kinema in the city had been represented by the branch, every kinema now being a member of the C.E.A. He thanked the Justices for their co-operation with the exhibitors in facing the difficulties of the past year. Birmingham, he believed, was the only city in the country where the Trade could meet the Justices so easily, receive a fair hearing and also receive so much help.

Justices' Review

In his review of the past year, Homer Muscott (chairman) remarked that the Justices were satisfied that everything possible was being done to meet the abnormal conditions existing as a result of the war. Some of the houses had been severely damaged and were closed. Many had suffered badly from enemy action, difficulties were being experienced in connection with the staffing of the houses, and problems affecting the efficient conduct of the places were continually arising.

The Justices were closely watching the arrangements made for the safety and well-being of the public, and they felt that credit was due to the various interests for the way in which the provision of entertainment for the public was being maintained.

Conferences had been held from time to time with licensees and other persons concerned, and the emergency regulations affecting theatres, music-halls, kinemas and public dance halls provided a comprehensive code which was meeting almost every possible situation. The various requirements were being loyally observed, and the Justices desired to acknowledge the willingness shown by licensees and their principals to carry out the onerous requirements imposed in the public interest.

Children and "A" Shows

"In the kinemas large audiences were being adequately catered for," continued the Chairman, "and no objection has been made to any film which has been exhibited. The Justices have been concerned to receive reports that children unaccompanied by parents or bona fide guardians are in larger numbers gaining admission to houses at which 'A' films are being shown. This is mainly due to the action of misguided people who take in children with whom they are in no way connected. As a result, the object of the regulation, designed in the interest of the children themselves, is being defeated.

"Another aspect of the situation is that very many children, who would not otherwise be in the streets during the black-out period, are turned out into the darkness after the evening performances. Warning notices are prominently displayed at the houses, and there is no excuse for persons who offend in this respect.

Greater vigilance must be exercised by the licensees, doormen and cashiers, and members of the public who lend themselves to this irregular procedure should understand that they may find themselves involved in prosecutions which must follow if this improper admission of children continues."

The general standard of upkeep and management remained good, the report concluded, and the Justices have no doubt that they could continue to rely upon the licensees and owners to co-operate with them in seeing that healthy entertainment was provided for the public under the best possible conditions.

C.E.A. Assurance

With regard to the chairman's reference to the admission of children when "A" films were being shown, Mr. Baker said the Association had taken steps with a view to every precaution being taken.

Reduced Transfer Fees

The chairman in announcing the renewal of all licences, adding that in cases where places of public entertainment were closed through enemy action or other causes due to the War, instead of charging the usual fees a nominal charge of 5s. should be made for each licence. The houses to which this will apply are the Prince of Wales Theatre; the Repertory Theatre; the Empire; the Elite, Bordesley Green; Palace, Summerhill Road; Coliseum, Saltley; Carlton and Waldorf, Sparkbrook.

Licence Transfers

The following transfers were granted:—

That of the Astoria, Aston, was transferred from L. D. Reeves to William Hynett; Villa Cross P.H., Handsworth, from A. W. Bland to E. Lewis Groves; Alhambra, Moseley Road, from E. Winter to Percy Freedman; the Danilo, Northfield, from A Reivers Hudson to H. J. Wilce.

W. A. Webb now holds the licences of the Springfield Picture Playhouse, (Sparkhill, which, like the Palace, Summerhill Road, is closed temporarily. E. B. Gold (A.B.C. Area Supervisor) was granted the licences of the latter house.

Sonja Henie, John Payne and Glenn Miller in SUN VALLEY SERENADE (20th Fox)

Ulster Conciliation Board Scrapped

N.A.T.K.E. ABANDONS NORTHERN IRELAND

War Time decision

THE conciliation machinery set up in 1938 between exhibitors and employees is no longer operative owing to the announcement of the N.A.T.K.E. that it was not intended to re-form, for the present, the Northern Ireland branch of the Union. An appeal was made for unity among exhibitors in respect to labour and trade agreements.

The decision was announced at last week's meeting of the Northern Ireland Amusement Caterers' Association, at which J. D. Russell presided in the absence of President Billy Bradley, who, following the blitzing of his theatre, has taken up an appointment with E.N.S.A.

Following the reading of a letter from the Minister of Labour BRIAN M'GUIGAN said that they must take the long view. They must view the labour position in the Industry with grave concern. Another union might come along and their agreement which they were still honouring might not be acceptable to the new body. The situation, unless carefully watched, would lead to chaos.

T. J. FUREY (Supreme Cinemas) said that labour was getting scarcer. Despite agreements, the man who offered most was going to get the skilled men. His circuit was only too willing to abide by any agreement, but they must be kept.

JACK M'CANN said that the houses he was concerned with had paid not only the agreed rates but given other increases. They must either have complete agreement or nothing at all. He would not be a party to an agreement of some years ago where all exhibitors decided not to book a certain company's product for six months, and the very man who had been responsible for that action left the meeting and booked up all the films the company had to offer.

J. D. RUSSELL pointed out that the poaching of staffs was banned in some parts of Great Britain and surely they would arrive at some agreement in Ulster which could be kept. He had been badly hit. He had trained a fine and loyal staff, but now had only three of his original members left. What with the calls of war work and poaching, the staff problem was going to be serious.

J. M'CANN: Cannot we have some agreement with the C.E.A. They have agreements which are kept.

B. M'GUIGAN said the discussion showed that they could not go on as they were. They must either face matters as a business association or as individuals. If they made agreements among themselves they must honour them. He moved that the committee examine the question of a more businesslike organisation and report back with recommendations with special reference to poaching of staffs. This was seconded by J. M'CANN and carried unanimously.

Benevolent Fund Delay

Regarding the Benevolent Fund, it was stated that while progress had been made it had not been as speedy as desired as plans had had to be put back owing to incidents caused by enemy action some months ago. The committee was asked to bring forward plans to get the full scheme into operation.

Rental Guarantees

Mr. GILLESPIE asked what was the position in regard to the giving of guarantees for film hire. He felt that if one exhibitor refused to give guarantees, then all of them should follow suit. It was agreed to get a clarification of the position from England as some renters demanded guarantees while others did not.

Food Propaganda

Regarding a request for free slides from the Ministry of Food, it was agreed to inform the local Food Officer that the Association would follow the lead given by the C.E.A., but it was left for him to approach local exhibitors to see if they could spare the time

Continued at foot of next column

PARAMOUNT PARTY AT LIVERPOOL

"Hold Back the Dawn"

DOUBLE CELEBRATION

"Bi Jabez, it's grand to be back," exclaimed Tony (T. C.) Reddin, publicity director of Paramount, to the company of Liverpool and district exhibitor guests assembled at the Adelphi Hotel, Liverpool, on Wednesday, following the Trade show of "Hold Back the Dawn." David Rose, managing director, was present, so was F. E. Hutchinson, sales manager, but neither could be inveigled into making a speech beyond the limits of a few words of welcome.

Even Tony Reddin, who may or may not have kissed the Blarney stone, and who, by the way, was much in demand, fought shy of giving rein to free speech. As the man who opened the Paramount, Liverpool, he commented on the auspiciousness of the occasion, for that day (Wednesday, October 15) was the seventh anniversary of the opening of the theatre.

Gordon Dudley West voiced the thanks and gratitude of the exhibitor guests to Paramount for providing the opportunity for that friendly "pow-wow." He added: "I understand Mr. Rose frequently crosses the Atlantic. I am sure, especially in these days, we all wish him safe journeys and happy landings."

Enid Stamp-Taylor, star of "Hatter's Castle," and Douglas Wakefield were there, but the busiest of all was Harry D. Nisbet, Liverpool branch manager of Paramount. He will complete 26 years with Paramount on November 1, and he's still a veritable Peter Pan.

Continued from previous column

to show food and other slides in connection with the War effort. It was reported that the Ministry of Information was considering the question of improving distribution of their films in Ulster. In connection with an appeal for the Northern Ireland Cinemas War Charities scheme, J. D. Russell, T. Furey, Robert Barron and the Hon. Secretary were appointed a sub-committee to call upon the Trade and prepare plans for raising funds.

Lodge as Liaison Officer

George Lodge, of the Imperial, Belfast, well known to members of the Trade in Great Britain as well as Northern Ireland and chairman of Northern Ireland Cinema and Theatrical Trades Benevolent Fund, was unanimously elected the Trade Liaison Officer to assist the Ulster Command Entertainment Officer in connection with the War Office Films scheme in Northern Ireland.

The chairman welcomed Pilot Officer George Margrave, a well-known member of the Irish Trade, who was home on leave from the R.A.F.

OUR STUDIOS AND THEIR PERSONNEL

An Object Lesson from Ealing

THREE SUPERS DELIVERED DURING THE MONTH

ONE of the most forceful arguments for the retention of the present man-power employed upon British production comes from Ealing studios who, with a staff of 300 men and women, have this month delivered three films which represent a total British and American revenue of close on £700,000.

The three films referred to are being delivered to United Artists under the recently concluded arrangement. They are the films "Ships With Wings," "The Big Blockade" and "The Blacksheep of Whitehall."

At a conservative estimate these three films represent a United Kingdom revenue of £350,000. At a conservative estimate they will earn one million and a quarter of American and Canadian dollars and material sums in other countries of the world.

The delivery of these productions is the answer made by Major R. P. Baker, managing director, and Michael Balcon, production head, to the proposals further to deplete the amount of studio personnel available to British producers.

Ealing Studios are justifiably proud of the performance of their unit which, numbering 300, represents Ealing's share of the Industry's man-power, which in all amounts only to about 2,000 men and women.

The suggestion that this total may be further depleted threatens to make production impossible, and the very pertinent query is posed as to whether it is necessary, for the sake of drafting a few hundred men extra into the Services and into war factories, to destroy an Industry with great cultural and commercial potentialities in peace time, and with great war-waging value in war time?

SALFORD SUNDAY CONDITIONS

Exhibitors' Case to be Presented

Hints as to the conditions on which the Salford Watch Committee may be prepared to recommend the grant of Sunday licences include suggestions that a weekly rota should determine which theatres should open and which should remain closed, and that unaccompanied children be not admitted.

These are not acceptable to licensees. Manchester and Salford branch of the C.E.A. has, therefore, asked the committee to receive a deputation to discuss conditions. The committee has agreed to receive the exhibitors' spokesmen on Monday, November 17.

If the terms which the Watch Committee have in mind are too severe exhibitors will think twice before making applications. Any decision reached by the Watch Committee cannot come before the City Council before the December meeting.

C.T.B.F. EFFORT

Enoch Will Be There

Wally Baker, general manager of the Empress, Heaton Moor, Stockport, has organised a supper-dance, to be held in the theatre ballroom, on Friday, October 24, in aid of the C.T.B.F.

President S. K. Lewis and General Secretary W. R. Fuller, who will be in Manchester for the quarterly meeting of the South and East Lancashire branch, will be present.

Mr. Lovejoy (Harry Korris) and Enoch after finishing their show at Blackpool, will come along.

A GOOD TARGET SHOT

The sum of £115 for the R.A.F. Benevolent Fund was collected recently at the New Victoria (Gaumont), Preston, as the result of the presentation of "Target for To-Night."

A scene from NAVAL ACADEMY (Columbia) reviewed in this issue. Freddie Bartholomew, Jimmy Lydon and Billy Cook are featured.

G-B Preference Improve

DEAL NEWS CAUSES SHARE REVIVAL

REPORTS of negotiations for the transfer of the control of the Gaumont-British Picture Corporation caused some revival of interest in kinema shares, following a dull week.

At the end Gaumont-British were 6d. better at 4s. 6d., and the preference 6d. to 12s. 9d. General Theatres preferred were also in demand, and rose 6d. to 4s. 9d. A.B.P.C. rose 3d. to 7s. 6d.

With the exception of the rise of 6d. to 39s. 6d. in African Theatres, and 10s. to £89 in Odeon debentures, the remainder of prices were lower, where changed.

The P.C.T. group was particularly dull. The preferred ordinary were marked 15s. 6d., a decline of 1s. compared with the previous week, while P.C.T. Construction 7 per cent preference were 1s. down at 21s 9d.

Among the debentures General Theatres 6½ per cent. changed hands at £79½, a decline of 20s. compared with the previous business done.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	39/-	39/6	+ -/6
Assoc.Brit.Pic.Corp.5/- Ord.	7/3	7/6	+ -/3
" 6% Pref.	17/9	17/6	— -/3
" 5% Debs.	£98	£98	—
A.P.P.H. Ord.	8/9	8/3	— -/6
Brit. & Dom. Films £1 ..	-/6	-/6	—
Brit. Lion Pref. Ord. ..	6/-	6/-	—
Capital Prov. News 5/- ..	-/9	-/9	—
Gaumont-British Ord. 10/- ..	4/-	4/6	+ -/6
" "A" Ord.	1/10½	2/3	+ -/4½
" 5½% 1st Pref.	12/3	12/9	+ -/6
" 4½% New Debs. ..	£82½	£82½	+ 5/-
General The. Pref.	4/3	4/6	+ -/3
" 6½%1st Mort. Deb. ..	£80½	£79½	— £1
Mde. Tussaud 1/- Def. ..	-/7½	-/7½	—
" £1 Prefd. Ord.	3/-	3/-	—
Moss Empires £1 Ord. ..	17/6	17/9	+ -/3
" £1 Cum. Pref.	16/-	16/-	—
Odeon 5/- Ord.	7/-	7/-	—
" 6% Pref.	13/6	13/7½	+ -/1½
" 5% Debs.	£88½	£88½	—
P.C.T. 7½% Ptg. Pf. Ord. ..	16/6	15/6	— 1/-
" Cum. "A" Pref. £1 ..	20/7½	20/7½	—
" Cum. "B" Pref. £1 ..	20/-	19/-	—1/-
" Const. 7% Pref. ..	22/9	21/9	— 1/-
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	2/9	2/9	—
Twentieth Cent. 6% Pref. ..	-/8½	-/8½	—
Union Cinemas Ord.	-/8	-/6	— -/2
" 1st Pref.	6/6	6/6	—
" 2nd Pref.	3/6	3/6	—

£1 shares unless otherwise stated.

WINTER CURFEW NOT FOR DANCE HALLS

ROBERT MORGAN asked the Home Secretary, in the House of Commons, on Tuesday, whether, in fixing curfew arrangements for entertainments during the coming winter, regard would be paid to similarity of treatment under which dance halls and similar places of amusement would be placed on the same plane as theatres and kinemas?

W. MABANE answered that the conditions which applied to kinemas and theatres did not apply to premises used for dancing. He could not undertake that the same closing hour would always be fixed for both. The premises used for dancing were not subject to the general closing hours laid down by the Public Entertainment (Restriction) Order except in Central London, but chief officers of police were empowered to prohibit or restrict the use of such premises when it appeared necessary to minimise the risk from enemy action.

N.E. HOURS UNALTERED

Leading members of the kinema business in the North East consider it unlikely that a curfew will be imposed on kinemas.

Both kinemas and theatres now close sufficiently early for patrons to catch bus or tram to their homes. The closing time in the centre of Newcastle, for instance, is between 9.45 and 10 p.m.

A prominent member of the Trade expressing disaproval of the suggested 9 o'clock curfew, pointed out that in the winter months there is little difference between 5 o'clock and 9 o'clock so far as outdoor conditions go.

Representatives of the Trade have met Sir John Maxwell, the Northern Regional Traffic Commissioner, and rearrangements have been made with regard to the times of showing films with a view to easing transport demands between 4.30 and 6.30 p.m.

SPEAKMAN NEGOTIATIONS

W. J. Speakman, of Liverpool, who is already interested in a chain of 14 kinemas, is negotiating for two others. Mr. Speakman is the vice-president of the C.E.A. and chairman of the North-Western branch.

Swindon Watch Committee is to allocate £490 from Sunday opening to charity.

Chester Watch Committee has approved plans submitted by Messrs. William and Segar Owen for alterations at the Tatler Theatre.

Brighton Corporation has approved plans for motor workshops at premises recently known as Rex Cinema, North Road.

£37 was realised for war charities by a Sunday concert held at Hordon P.H., lent by Yoden Theatres, Ltd.

A scene from BUY ME THAT TOWN (Paramount) with Lloyd Nolan, Constance Moore and Albert Dekker.

Company Notes and News

NEW PRIVATE COMPANIES

Manion Productions, Ltd.—Registered October 14. Capital, £500 in 500 shares of £1 each. Entertainments and kinema proprietors, etc. The directors are: Charlie Manny, 4, Stourcliffe Close, W.1, theatrical producer; Isadore Leonard, 35, Viceroy Lodge, Hove Sussex, confectioner. Charlie Manny is chairman. Solicitors: Bartlett and Glucksteln, 199, Piccadilly, W.1. Registered office: 199, Piccadilly, W.1.

Springbok Film Productions, Ltd.—Registered October 10. Capital, £100 in 100 shares of £1 each Film producers, etc. Solicitors: Harringtons, 33, Southampton Street, Strand, W.C.2.

Midland Amusements, Ltd.—Registered in Dublin October 9. Capital, £4,000 in 4,000 shares of £1 each. Theatre and music-hall proprietors, etc. The directors are: John E. Doris, Corodooey House, Longford, farmer; Stewart Glass "Glean-da-Loc," Dublin Road, Malahide, Co. Dublin, engineer; Matthew J. Lyons, Lamagh, Newtownforbes, Co. Longford, meat exporter; Robert G. Kirkham, "Syloau House," Belmont Avenue, Donnybrook, Dublin, builder.

Distributors and Factors, Ltd.—Registered October 4. Capital, £2,000 in 4,000 7½ per cent. cumulative participating preference and 4,000 ordinary shares of 5s. each. Objects: to acquire the business of distributor and factor carried on by Ernest G. Lambard in the name of "Factors and Distributors," dealers in wet and dry plates, films, transparencies, photographic materials and apparatus, etc. The directors are: Reginald T. Tiplady (permanent governing director), Plough Hotel, Cheltenham, chartered accountant; Alexander L. Tiplady. Secretary: E. G. Lambard, C.A., 47, Marlow Road, Maidenhead.

Thomas Cinemas, Ltd.—Registered October 1. Capital, £1,000 in 1,000 shares of £1 each. Objects: To carry on the business of theatre, kinema and music-hall proprietors, etc. A. Thomas, 77, Hatherley Court, Hatherley Grove, W.2, is the first director. Solicitors: C. Butcher and Simon Burns, 25, Haymarket, S.W.1.

Majestic Cinema (Dormanstown), Ltd.—Registered October 9. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The first directors are: Sophia Cohen and Louis Cohen (outfitter), both of 85, Hartington Road, Stockton-on-Tees. Registered office: Majestic Cinema, Dormanstown, York.

Palace Cinemas (Biddulph), Ltd.—Registered October 10. Capital, £2,100 in 2,100 shares of £1 each. Objects: To acquire the business of kinema proprietors formerly carried on by G. H. Crooks, A. Turner and R. Shemilt as "Crooks, Turner and Shemilt," at the Palace Cinema, Biddulph. The first directors are: Geo. H. Crooks, Knypersley Villas, Biddulph, Stoke-on-Trent; Arthur Turner, Bank House, Tunstall Road, Biddulph; Richard Shemilt, 254, High Lane, Burslem, Stoke-on-Trent. Secretary: Geo. H. Crooks. Registered office: Palace Cinema, Biddulph, Staffs.

Godiva Cinemas, Ltd.—Registered October 8. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are: Harold T. A. Philpot and Mrs. Edna F. Philpot, both of "Pandora," Culver Road, Felpham, Sussex. Solicitors: Band, Hatton and Co., 9/11, High Street, Coventry. Registered Office: Theatre Royal Cinema, Bognor Regis.

MORTGAGES AND CHARGES.

Misbourne Pictures, Ltd., London, W.C.2.—Debenture dated September 18, 1941, to secure all moneys due to chargees (General Firm Distributors, Ltd., W.1).—Property charged: The company's undertaking and property, present and future, including uncalled capital (but excluding any rights or contracts acquired by the company in connection with any film story or subject other than that referred to in the Distribution Agreement defined by the debenture).

EVACUATION TENANCY RENEWED BY K.R.S.

Reporting to the K.R.S. Council on negotiations recently carried out by him as secretary, Frank Hill informed that body that the tenancy of Langley Park as a centre for certain activities had been renewed on advantageous terms.

The agreement allows for a reduction in rent of £500 with a clause providing for ending the agreement should an Armistice be reached by March, 1942. If no armistice be arranged before the end of the year the tenancy to be subject to a three months' notice on either side.

Mr. Hill also reported that a clause in the clerical workers' agreement with the Irish Transport and General Workers' Union had been the subject of correspondence. The interpretation placed upon the clause by Mr. Hill was subsequently upheld by the Ministry of Industries.

LANGDON ENTERPRISES OPEN REGAL, LANCING

The Regal, Lancing, has been acquired by Langdon Enterprises, Ltd., which will be run in conjunction with the Rothbury, Portslade, and the Ritz, Seaford, Louis Carr being manager in charge. At the Regal opening on Thursday, October 16, the Mayor of Worthing (Coun. J. A. Mason) presided and to mark the occasion every tenth patron had free admission.

B.T.-H. extended frequency has been installed.

SOUTHAMPTON SATISFIED WITH CLOSING HOURS

NO INTERFERENCE

Southampton Town Council has decided not to interfere with the scheme agreed voluntarily among local exhibitors for the staggering of closing hours.

Following the receipt of a letter from the Regional Commissioner's office, a conference took place between a sub-committee of the Corporation Works Committee, representatives of the Hampshire and Isle of Wight branch of the C.E.A., the chairmen of the Transport and Watch Committees, and the chief officers of the departments concerned.

Ald. G. W. A. Wright, C.E.A. branch chairman, stated that the matter had been considered by the branch, who wished to point out that kinema patrons had changed their habits since the war started. They now went to the kinema nearest to their homes, with the result that their transport requirements had been reduced to a negligible degree.

Kinemas had voluntarily instituted staggered closing hours, from 7.30 to 8 p.m. for picture houses in the centre of the town, and from 9.15 to 9.30 p.m. for those in the suburbs.

Police Satisfied

The Chief Constable (Mr. F. T. Tarry, O.B.E.) said he did not think it necessary to interfere with, or make suggestions upon, the earlier closing of places of entertainment, experience having shown that, particularly in the "target" areas of the town, the public had not used kinemas during hours when enemy action was most frequent, and when buses and trams were not available to take them to the suburbs. It appeared to be desirable to provide as many amenities for the public as could be permitted, and he did not propose to urge any prohibition or restrictions which could reasonably be avoided after taking into consideration the prevailing conditions.

Following this conference, the Works Committee decided to inform the Regional Commissioner's office that the only places of entertainment now functioning in Southampton were kinemas, there being no theatre or music hall, and that as the kinemas, through their Association, had voluntarily instituted staggered hours of closing, which were working very well indeed, they could see no reason for prescribing any official closing hours, especially as the last journeys of buses and trams were to be earlier. To close kinemas to fit in with these earlier hours would mean finishing the performances at 7 p.m., and, if staggering were introduced, very much earlier for some houses.

The Corporation have approved the Committee's decision.

NAMES IN THE NEWS

L. Stanley Hodnett, a Londoner, who has been appointed by G.B. manager of their King's Theatre, Sunderland, has quickly felt the pulse of his patrons to the benefit of the "house." It is only six months since he joined G.-B., with whom he spent his probationary experience at the Queen's, Newcastle.

Consequent upon Manager Capper having moved to the position of manager of the Claremont, Moss Side, Manchester, a change has taken place in the management of the Ritz, Farnworth, Lancs. In his place has come **A. Scott**, whose last kinema was the Casino, Rusholme. He has been in the Trade for 21 years.

A. E. Wright, director of the Plaza, Stockport, was last week presented with a gold cigarette case at a luncheon given to celebrate the 21st anniversary of his connection with a local industrial firm.

Henry Watkins, assistant manager of the Odeon, Bristol, has been appointed to the management of the Victoria, Dursley. Before coming to Bristol Mr. Watkins was at the Lyceum, Newport, and the Metropole, Bootle.

G. S. Jolliffe, who has been with Poole's circuit for the last six years, holding managerial positions at various theatres, has joined Odeon Theatres.

C. A. Ramscar, appointed house manager at the Odeon, Weston-super-Mare, was with the Odeon company when war broke out in 1939. He volunteered for the Army, and after serving for two years was invalided out. He then rejoined Odeon.

C.E.A. EXECUTIVE ENTERTAINED BY LEEDS BRANCH

LOCAL TRIBUTE TO HEADQUARTERS

A HEARTY welcome was given to the National President of the C.E.A., Lt.-Col. Lewis, and the General Secretary, W. R. Fuller, when they visited the Leeds branch of the C.E.A. last week-end. A tribute to their efforts on behalf of the Association was paid by W. Prodgers, the chairman, at a complimentary luncheon at the Griffin Hotel, Leeds, attended by over 40 members of the branch

Mr. Prodgers remarked that only those who went to London as delegates really appreciated how much was done by the President, the General Secretary and their colleagues, and all concerned should be grateful to them.

They had reason to be so particularly at the moment in connection with the report just to hand re the curfew hours. There was a lot more behind this than a great many realised, and exhibitors at large should be thankful for all that had been achieved. When they realised that the Regional Commissioner in the Midlands had been going all out for a 7 o'clock curfew they must understand what had been going on behind the scenes and that considerable amount of energy and effort had had to be expended to counter moves in other directions.

Honest Criticism

The President remarked that it was an additional pleasure to be in Leeds because the branch members invariably had something to say on the matters before the association. He read repeatedly in the Trade Press of comments made, some complimentary and some otherwise, but invariably criticism made at Leeds was honest criticism and often constructive criticism, and they must all appreciate that.

It was pleasant for him to see amongst them, and to renew acquaintances with, old friends like Harry Hopkins, who, when he was not telling stories, was telling the General Council where to get off. He was glad to see Arthur Cunningham, the grand young old man of the Association. There came times in the affairs of the Association when colleagues were no longer with them on the Council. If their loss was deplored, nevertheless a welcome was extended to those elected in their place. He would also like to mention a former colleague of his, Mervyn Yardley, who was now at the Odeon, Leeds.

Tribute to C. M.

Lt.-Col. Lewis added a reference to Charles P. Metcalfe. He said that the Leeds branch a few years ago provided a president whose reputation was second to none in the association. In years to come, when members of the Association took stock of presidents of the past, no one would stand in higher esteem than Charles Metcalfe.

Mr. Lewis said, too, that the chairman of the branch (Mr. Prodgers), though in his first year, was well received and heartily welcomed in London. "What Leeds says to-day the Association endeavours to do to-morrow, not always with a great deal of success" was the President's observation.

Echoing his thanks for the welcome, Mr. Fuller said he must mention his long collaboration with the branch secretary (Mr. Rush), who was concerned, like all holding any position in the Association, with giving service to members. He was sure that no person who sought any advice and who contacted officials in this connection ever failed to receive a reply.

Obituary

HURST MANAGER PASSES

Charles Herbert Williams, manager of the Roxy Kinema, Hurst, died on Monday morning last week, October 13, after a sudden illness. He was at his duty at the kinema on the Sunday night. He had been at the Roxy for the past two years, previously managing kinemas in Liverpool, including the Tatler. He was 67 years of age.

Edinburgh A.B.C. Russian Effort

Collections at two A.B.C. houses in Edinburgh—the Regal and the Ritz—in aid of the Russian Red Cross amounted to a total of £500 2s. 9d. The effort began with the showing of "Salute to Soviet" (Pathé) in both houses, and Tom Battison, manager of the former house, made a personal appeal thrice daily.

Appeals in aid of the Russian Red Cross made last week at the two Southampton A.B.C. kinemas—the Forum and the Broadway—met with great success, cheques for £160 and £103 5s. respectively being sent to A.B.C. headquarters.

Collections were preceded by the film "Salute to Soviet Russia," and a short address by a well-known local personality.

NAZI KINEMA IN LISBON

A German kinema to show only Nazi films has been opened in Lisbon, says Berlin radio.

George Palmer, of Bellshill, has added another to his chain of houses by acquiring the Avenue, Whiteinch, which has been modernised and renamed the "Victory Theatre," under which title it reopened last Monday night.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Avenging Stranger, The (New Realm) American.	56 min. (U)	Tom Keene, Betty Compson.	Western drama with sound plot, fast, sustained action, full blooded fights, an excellent cast and good photography.	Good wide-open spaces booking—suit all the family, particularly the youngsters.
Border Vigilantes (Paramount) American.	62 min. (U)	William Boyd, Russell Hayden.	Hopalong Cassidy Western, produced on familiar but, nevertheless popular lines. Teamwork good, fights realistic and scenery superb.	Very good Western. Great for youngsters
Great Man's Lady, The (Paramount) American.	91 min. (A)	Barbara Stanwyck, Joel McCrea, Brian Donlevy.	Spectacular fictional biographical saga of the West, approached from the woman's angle. Story a little uneven, but Barbara Stanwyck's performance impressive and feminine angle strong.	Reliable top-liner for the majority of halls. Safe for youngsters.
Here Comes Mr. Jordan (Columbia) American.	93 min. (A)	Robert Montgomery, Evelyn Keyes, Claude Rains.	Spectacular supernatural romantic comedy, concerning the predicament of an earthbound boxer. Story clever, acting brilliant and treatment laughable and thought-provoking.	Excellent novelty booking, a box office certainty for all classes. Hardly suitable for youngsters.
International Lady (United Artists) American.	101 min. (U)	George Brent, Ilona Massey, Basil Rathbone.	Spectacular espionage romantic melodrama with realistic thrills, popular romance and neat comedy relief. Acting first-class and production work ambitious.	Excellent popular booking. Safe for the family.
Jail House Blues (G.F.D.-Universal) American.	62 min. (U)	Nat Pendleton, Anne Gwynne, Robert Paige.	Robust comedy extravaganza with a prison background. Story laughable, teamwork effective and tunes pleasing.	Capital light booking for the majority. Safe for youngsters.
Mary Names the Day (M-G-M) American.	82 min. (U)	Lew Ayres, Lionel Barrymore, Laraine Day.	Medico drama, the latest of the Dr. Kildare series. Story tragic, but treatment human and sincere and characterisation excellent. Emotional appeal strong.	Very good popular booking. Nothing to harm the family.
Menace of the Seas (General F.D.) American.	Serial (U)	Dead End Kids, Little Tough Guys.	Chapter play, telling of sabotage on the high seas. Juvenile teamwork enthusiastic, thrills realistic and action fast.	Good serial for the masses and youngsters.
Naval Academy (Columbia) American.	66 min. (U)	Freddie Bartholomew Jimmy Lydon.	Story of youths who make good at U.S.A. Naval Academy. Conventional story of its type.	Moderate general booking. Suitable for juveniles.
Our Russian Allies (Anglo-American) Russian.	55 min. (U)		Urgent and spectacular documentary drama, a thrilling vindication of the Soviet system. Editing very good, spectacle impressive and commentators, J. B. Priestley, Major A. S. Hooper and Charles Garner, first class.	Excellent general booking. Good for the family.
Sun Valley Serenade (20th Century-Fox) American.	85 min. (U)	Sonja Henie, John Payne, Lynn Bari.	Gay, colourful, light-hearted medley of music, song, comedy romance and ice rink spectacle. Story pleasant, star's skating brilliant, songs tuneful and staging picturesque.	Box-office light booking for all classes. Great for the family.
Tanks a Million (United Artists) American.	50 min. (U)	William Tracy, James Gleason, Elyse Knox.	Modern American Army burlesque with a good theme and rollicking surface action. Characterisation very good and timing flawless.	Excellent comedy support for the masses and family.
This Woman is Mine (G.F.D.-Universal) American.	91 min. (U)	Franchot Tone, John Carroll, Carol Bruce.	Spectacular period adventure melodrama with a nautical background. Story interesting, acting sound, climax exciting and settings picturesque. Title and star values strong.	Good average booking. Safe for the family.
Vanishing Riders (Equity-British) American.	55 min. (U)	Bill Cody Bill Cody, Jan. Ethel Jackson.	Unpretentious outdoor drama with an engaging juvenile interest. Story fantastic, but action fast and young star's performance clever. Staging picturesque.	Handy Western for the masses and youngsters.
We Go Fast (20th Century-Fox) American.	63 min. (U)	Lynn Bari, Alan Curtis, Sheila Ryan.	Romantic comedy drama of the American Police Force. Story sketchy, but surface action fairly bright. Teamwork adequate and climax exciting.	Very ordinary programmer. Nothing to harm the family.
Whistling in the Dark (M-G-M) American.	78 min. (A)	Red Skelton, Conrad Veidt, Ann Rutherford.	Comedy crime melodrama with a mystery house background. Story familiar, but star's performance bright and original, and climax both laughable and exciting.	Capital general booking. Nothing to harm the family.
Wide Open Town (Paramount) American.	78 min. (U)	William Boyd, Russell Hayden, Andy Clyde.	Spectacular outdoor romantic melodrama, the latest of the Hopalong Cassidys. Story good, acting vigorous, action fast, thrills realistic and settings pictorially superb.	Capital Western booking. Great for youngsters.

REVIEWS FOR SHOWMEN

The Great Man's Lady

Paramount. American (A). Directed by William Wellman. Featuring Barbara Stanwyck, Joel McCrea, and Brian Donlevy. 8,170 feet. Release not fixed.

SPECTACULAR biographical saga of the West, telling of a woman who becomes the inspiration and driving force behind a mighty pioneer, but is prevented by her own unselfishness from sharing her man's glory. The story, told in retrospect, is approached from the woman's angle. Much of the "blazing trail" detail is left to the imagination, but a carefully graduated study by Barbara Stanwyck, a few good thrills and the steadfast plugging of the sentimental angle, nevertheless, succeed in converting unblushing theatre into a colourful production of considerable mass and feminine appeal.

In short, it's a star-studded and, at times, vigorous tear jerker. Reliable top-liner for the majority of halls.

Story.—Hannah, a spirited girl of good parentage, elopes at the age of sixteen with Ethan Hoyt, a young pioneer. They seek their fortune in the West and, after many ups and downs, strike silver at Virginia City. Hannah borrows money from Steely Edwards, a gambler, to finance prospecting, but refuses to accompany Ethan because she is expecting a child. She does not tell Ethan her secret, and he misinterprets her friendship with Steely. Following their separation, Ethan becomes rich, but Hannah loses her twins in a flood and is herself given up for dead.

Ethan learns of Hannah's supposed death from Steely and, believing him responsible, shoots him. Steely recovers and subsequently runs a gambling saloon with Hannah. Meanwhile, Ethan marries and has two children. Ethan later runs for Congress and Hannah "returns from the dead" to help him fight unscrupulous opponents. He triumphs, and a statue is erected in his honour after his death. Hannah, now a hundred and nine, is still alive and kicking when the story ends.

Acting.—Barbara Stanwyck gives a well graduated study as Hannah, but the old lady phase of her interpretation is the least successful. Joel McCrea, although somewhat crowded out by the stellar portrayal, is sound as Ethan, and so is Brian Donlevy as Steely. Minor rôles are adequately filled.

Production.—The play opens with pressmen demanding a story of Hannah Sempler, following the unveiling of a statue to Ethan Hoyt.

The tale, which Hannah unfolds, sets out to show how often a woman is the guiding, if unseen, influence in practically every successful man's life. It partly succeeds, but not wholly. Its fault is lack of balance. Sentiment comes first in the treatment, and this slowly cloys until the man is practically crowded out of the picture. His achievements, although apparently significant, are left too much to the imagination.

However, feminine vanity is appeased—every woman likes to believe that her's is the dominant sex—and because of this the picture is a good booking, if not good melodrama. Star values are another favourable element.

Points of Appeal.—Eventful story, colourful presentation, effective dramatic twists, popular sentiment, strong feminine angle, good performance by Barbara Stanwyck, provocative title and star values.

Our Russian Allies

Anglo-American. Russian (U). Directed by Herbert Marshall. 4,950 feet. Release not fixed.

URGENT and spectacular documentary drama, a thrilling vindication of the Soviet system, with commentary by J. B. Priestley, the famous novelist and propagandist; Major A. S. Hooper, the accepted authority on Soviet military matters; and Charles Garner, the inimitable and popular B.B.C. sports correspondent.

The speakers are more than equal to their responsibilities, but so sincere, vivid and showmanlike is the presentation that facts, represented by breathtaking, authentic evidence of Soviet unity and military strength, outshine eloquence. The two together, the commentary and the pictures, put the production on the highest plane. Title and "star" values consolidate its box-office invulnerability. Excellent documentary.

Production.—J. B. Priestley delivers a preface which enables all to appreciate and understand the magnificent Soviet fighting spirit. At the end of his well-chosen, pungent words he introduces Charles Garner.

The inimitable B.B.C. sports commentator then proceeds to add amusing and significant verbal accompaniment to amazingly spectacular scenes of a massed sports parade. The seventeen republics that go to make the Soviet Union are represented, and their individual and collective prowess is thrilling proof of a disciplined, united and happy nation.

The second phase deals effectively with Soviet military strategy. Army and Air Force co-operation is witnessed, and Timoshenko, the famous Russian military leader, is seen commanding, guiding and encouraging his troops. Major A. S. Hooper, author of the "Soviet-Finnish War," furnishes instructive and knowledgeable commentary.

At the finish there is a magnificent parade through Red Square of the Red Army, Navy and Air Force. J. B. Priestley accompanies the spellbinding grand finale with a stirring and appropriate peroration. He exhorts us to give freely and quickly all aid to this new and courageous nation. There is authentic and inspiring musical accompaniment.

Herbert Marshall, the producer, has done his job well. The picture is superb and exciting propaganda, as well as good entertainment.

Points of Appeal.—Illuminating facts, skilful arrangement, exciting propaganda angle, superb showmanship, timeliness, magnetic title and box-office commentators.

This Woman is Mine

General F.D.-Universal. American (U). Directed by Frank Lloyd. Featuring Franchot Tone, John Carroll and Carol Bruce. 8,260 feet. Release not fixed.

SPECTACULAR period adventure melodrama, built around the stern autocracy, disciplined appetite and traditional heroism of an early nineteenth century sea captain. The portrait, painstakingly and conscientiously drawn by Walter Brennan, has for its background the establishment of trade, or rather barter, between hostile Indians and unscrupulous traders. Romantic rivalry supplies essential colouring matter. Superb and, towards the finish, thrilling seascapes furnish the frame.

The story or, to be more correct, character study takes some time to reach its exuberant prime, but although robust action is considerably delayed, the film finishes up pretty good swashbuckling entertainment. A good title and established stars are notable box-office attributes. Good average booking.

Story.—The *Tonquin*, a sailing ship, is sent by John Jacob Astor on a dangerous fur-trading expedition to the remote Oregon country. Captain Jonathan Thorn, a dour New Englander, is in command, and Duncan MacDougall and Angus McKay, tough Scotch fur traders; Ovide de Montigny, a virile and volatile French-Canadian; and Robert Stevens, Astor's young manager, are the principal members of the party.

Julie Morgan, a pretty young singer, is lured aboard by Ovide. When Thorn discovers her he assigns her the job of cabin boy. Before long Stevens and Ovide are rivals for Julie. Thorn, too, finds the young woman's presence disconcerting. When the boat eventually arrives at Oregon, Thorn becomes impatient with MacDougall and McKay's trading methods with the Indians, and on the advice of a native travels north on his own, taking Julie with him. Ovide and Stevens soon learn that treachery is afoot. They go to the rescue, but only Julie and Stevens live to tell the tale. Thorn blows up the ship, thereby destroying the Indians at the cost of his own life.

Acting.—Walter Brennan plays the rôle of the autocratic yet susceptible Captain Thorn, but interesting as his portrayal is, it is a little lacking in stature. Franchot Tone and John Carroll are good in contrast as rivals Stevens and Ovide, and Carol Bruce shows promise as Julie. Nigel Bruce and Leo G. Carroll score a few laughs as the Scots.

Production.—The preliminaries are rather overloaded with detail—there is much repetition in establishing Thorn's somewhat complex character—but from the moment the ship arrives off Oregon the fur begins to fly. Romantic rivalry, autocracy and native treachery cunningly commingle in the face of danger, and the pace remains hot until the honourable and spectacular ending is reached. The superb seascapes are not the least of the film's many attributes. Star and title values consolidate its appeal.

Points of Appeal.—Unusual story, interesting portrayal by Walter Brennan, grand scenery, terrific climax, popular comedy and romantic relief, human angles, good title and big star values.

Mary Names the Day

M-G-M. American (U). Directed by Harold S. Bucquet. Featuring Lew Ayres, Lionel Barrymore, and Laraine Day. 7,442 feet. Released December 15, 1941.

MEDICO drama, the latest of the Dr. Kildare series, describing the tragic end to young Kildare's romance and the famous Dr. Gillespie's effective measures to solace his pupil in his grief. The story is not exactly a happy one, neither does it take the shortest route to its satisfactory ending, but with all its poignancy and padding—it has among other things good class musical asides—it, nevertheless, develops a strong and appealing human quality. This, together with its series values and its established star—Lionel Barrymore is better than ever—makes it a first-rate programmer. Very good popular booking.

Story.—Jimmie Kildare, a young hospital doctor, fixes the date for his mariarge to Mary Lamont, a pretty nurse. Dr. Gillespie, Jimmie's crippled mentor, agrees to enter a nursing home for observation while Jimmie is on his honeymoon. Constanze Labardi, a famous conductor, develops ear trouble and consults Gillespie. Jimmie assists Gillespie, and Mary offers to take his place at a wedding-eve celebration.

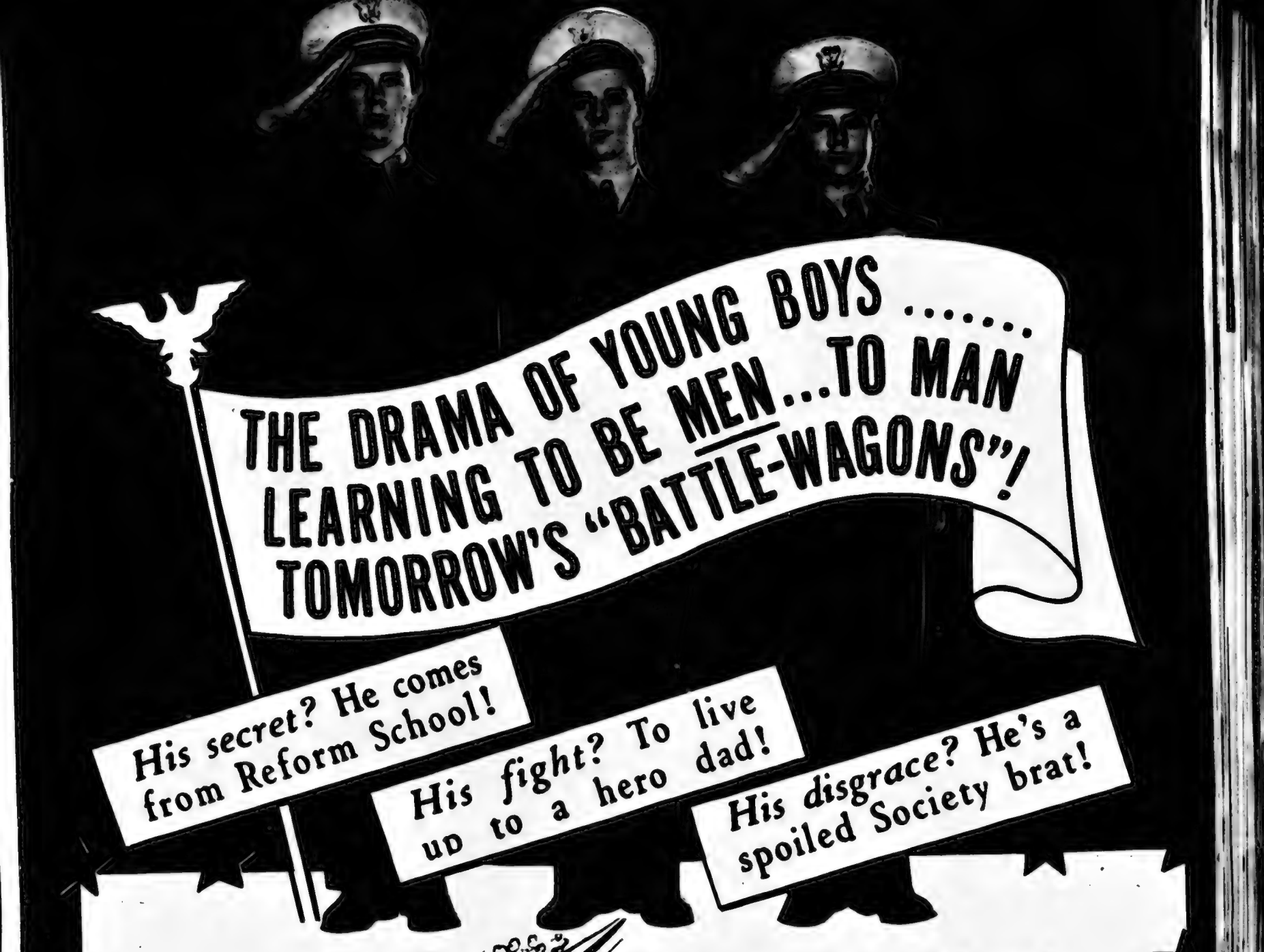
On the way she is knocked down by a lorry and eventually dies of her injuries. Jimmie goes to pieces, but Gillespie, having experienced similar trouble in his own youth, knows the right cure. He sets Jimmie to work, and in restoring Labardi's hearing Jimmie regains himself. The film ends with Labardi conducting a piece composed jointly by Gillespie and his first and only love.

Acting.—Lew Ayres gives a sincere, natural and emotionally sound performance as Jimmie Kildare; Laraine Day is an appealing Mary, and Lionel Barrymore is excellent as Gillespie. Nils Asther impresses as Labardi, and Red Skelton provides adequate comedy relief.

Production.—The incessant and exacting demand of medicine on the private as well as professional time of its practitioners is the keynote of the plot. The development is at times a little untidy, but the tragic death of the heroine and the temporary moral and physical collapse of the young hero are so sincerely and poignantly presented that tender humanity effectively overtakes and elevates the whole. The musical intermissions and ending are a showmanlike innovation. Feminine appeal is profound.

Points of Appeal.—Human story, sympathetic and showmanlike treatment, very good characterisation, strong feminine angle, convincing atmosphere and big star and series values.

REVIEWS—continued on page 23


THE DRAMA OF YOUNG BOYS .....
LEARNING TO BE MEN...TO MAN
TOMORROW'S "BATTLE-WAGONS"!
His secret? He comes from Reform School!
His fight? To live up to a hero dad!
His disgrace? He's a spoiled Society brat!
They'll thrill you to the core..
when their paths cross...at that
Columbia PRESENTS
NAVAL
ACADEMY
with FREDDIE BARTHOLOMEW
JIMMY LYDON • BILLY COOK
PROVINCIAL TRADE SHOWS
MANCHESTER Gaiety Tuesday Oct. 28 10.45 a.m.
GLASGOW Scala Wednesday Nov. 5 10.45 a.m.
NEWCASTLE Essoldo Wednesday Nov. 12 10.30 a.m.
BIRMINGHAM Scala Wednesday Nov. 19 10.30 a.m.
CARDIFF Park Hall Wednesday Nov. 5 10.45 a.m.
LIVERPOOL Futurist Friday Nov. 7 10.45 a.m.
LEEDS Ritz Wednesday Nov. 12 10.45 a.m.
Original screen play by
David Silverstein, Gordon Rigby
Directed by ERLE C. KENTON
COLUMBIA PICTURES

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The most surprising plot!

The most surprising characters!

The most surprising comedy th

ever dared break all the rules . . .

to make you roar and realize

with delight how much

memorable mirth can

be packed into a

great motion pic-

ture designed

for laughter.

"HERE COMES

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Forum	Wed.	Oct. 29	10.30 a.m.
CARDIFF	Olympia	Fri.	Oct. 31	10.45 a.m.
LEEDS	Ritz	Tues.	Oct. 28	10.45 a.m.
LIVERPOOL	Forum	Thur.	Oct. 30	10.45 a.m.
GLASGOW	Regal	Tues.	Oct. 28	10.45 a.m.
NEWCASTLE	Haymarket	Thur.	Oct. 30	10.30 a.m.
MANCHESTER	Theatre Royal	Fri.	Oct. 31	10.45 a.m.

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...S MR. JORDAN"

starring

ROBERT MONTGOMERY

Claude RAINS · Evelyn KEYES · James GLEASON · with Edward Everett HORTON · Rita JOHNSON · John EMERY

Screen play by Sidney Buchman and Seton I. Miller · Directed by ALEXANDER HALL · Produced by EVERETT RISKIN

A COLUMBIA PICTURE

COLUMBIA PICTURES

THE OFFICER AND THE LADY

PROVINCIAL TRADE SHOWS

EWCASTLE	Stoll Picture House	Tues. Oct. 28	10.30 a.m.
ANCHESTER	Theatre Royal	Thur. Oct. 30	10.45 a.m.
LASGOW	Green's Playhouse	Tues. Nov. 4	10.45 a.m.
IRMINGHAM	Forum	Fri. Nov. 7	10.30 a.m.
IVERPOOL	Scala	Wed. Oct. 29	10.45 a.m.
ARDIFF	Park Hall	Tues. Nov. 4	10.45 a.m.
EEDS	Ritz	Fri. Nov. 7	10.45 a.m.

COLUMBIA PICTURES

REVIEWS—continued from page 18

Naval Academy

Columbia. American (U). Directed by Erle C. Kenton. Featuring Freddie Bartholomew, Jimmy Lydon and Billy Cook. 5,934 feet. Release not fixed.

THERE are no women in this picture, which sets out to show the *esprit de corps* engendered by training at an American Naval Academy. It follows the usual routine of service films and, while it has no highlights, does include some sound characterisations appertaining to the various types of boys who are educated at the school.

The tone is highly moral and the acting quite good. It does, however, lack suspense and is very loosely constructed.

Story.—Tommy Blake, a reformatory boy, son of a naval officer with a distinguished career, is sent to a State Naval Academy. His room-mates are Steve, the scion of naval tradition, and Dick, the pampered son of a wealthy father.

The three quickly come up against authority. Dick blackmails Steve and Tommy is always sticking his chin out. Finally Steve is court-martialled for stealing money because he had been blackmailed by Dick. Tommy tries to take the blame and shield Steve, but eventually the truth comes out and all three are punished—leniently. They are all reinstated.

Acting.—Freddie Bartholomew is very sticky as Steve, a boy with strong naval antecedents. Jimmy Lydon does quite well, although he is a little theatrical, as Tommy, the ex-reform schoolboy. Billy Cook is successfully nasty as Dick. The remainder of the adult cast is adequate.

Production.—Stories of American naval and military academies seem to run in highly conventional ruts. This one sets out to show how tradition and training can make a good U.S. citizen out of what appears to be very unsuitable material.

The general life at the academy seems to consist of a good deal of bullying and quite a lot of childishness, but there is an attempt to make the characters lifelike and bring a strong human element into quite conventional routine.

All the action takes place in the school, which is quite well set and photographed.

Points of Appeal.—Juvenile stars in story of rebellious youth trained by discipline.

International Lady

United Artists. American (U). Directed by Tim Whelan. Featuring George Brent, Ilona Massey, and Basil Rathbone. 9,191 feet. Release not fixed.

SPECTACULAR, up-to-the-minute espionage romantic melodrama, telling of exciting Scotland Yard and F.B.I. collaboration in the round-up of a clever and ruthless gang of international spies and saboteurs. A beautiful concert-singer blonde is the decoy and the American G-man's interest in the siren, to say nothing of that of the gentlemanly English inspector, gives sparkling colour to an adventure that is inherently grim.

The opening and closing sequences are tremendously thrilling, while the intermediate action cunningly and entertainingly alternates between the serious, the romantic and the comic. The studied spontaneous acting of the box-office stars effectively blends all three. Excellent popular booking.

Story.—Tim Hanley, an American G-man, shadows Carla Nillson, a beautiful singer suspected of espionage, to London. The two become attached, but before long Reggie Oliver, a Scotland Yard inspector, turns romance into a triangle. Tim and Carla give Reggie the slip and return to America *via* Lisbon, but Reggie quickly follows.

All three later attend a broadcast at a magnificent mansion owned by Sidney Grenner, wealthy chocolate manufacturer sponsor of a radio programme. Carla is suspected of using her voice to advise Berlin of the position of British bombers and ships. Reggie confirms the suspicions and learns the identity of Carla's confederates. Tim co-operates with him in the round-up, and the real culprits are arrested. Carla is wounded in saving Tim. The two plan a new life when the war ends.

Acting.—George Brent is an agreeably aggressive Tim, and Basil Rathbone is amusing and subtly disarming as the very pukka Reggie. The rivalry and banter of the two is one of the shining highlights of the picture. Ilona Massey is both glamorous and in good voice as Carla, and Gene Lockhart and George Zucco are in their element as the principal villains.

Production.—The story, in spite of its realistic opening London air-raid sequence, is a bit shaky at the start, but it soon warms up. Once in its stride its popular stars invest every exciting situation with conviction, and every light-hearted one with good clean fun. The musical interludes are effectively relevant—the transmission of messages in musical code is ingenious—and the climax is refreshingly full-blooded. The actual fadeout is happily inconsequential. The whole is an undoubted screen best-seller.

Points of Appeal.—Intriguing, topical story, realistic thrills, first-class characterisation, good dialogue, colourful technical presentation, popular comedy and romantic relief, very good title and box-office stars.

Whistling in the Dark

M-G-M. American (A). Directed by S. Sylvan Simon. Featuring Red Skelton, Conrad Veidt, and Ann Rutherford. 6,994 feet. Released December 8, 1941.

COMEDY crime melodrama with a mystery house background, concerning the hectic experiences of a successful writer of radio thrillers who is kidnapped by a homicidal villain and compelled to plan the perfect crime. The unhappy hero's girl friends share his predicament, but all finally co-operate in the exciting eclipse of the master mind. The happenings are rather restricted in scope in the early stages, but the clever wisecracking of Red Skelton prevents any serious flagging in the development. An exciting and spectacular grand finale puts the seal on a first-class comedy thriller. Needless to say, Conrad Veidt provides a substantial star angle. Capital general booking.

Story.—Wally Benton, a writer of successful radio thrillers, is kidnapped by Joseph Jones, sinister head of a phoney cult. Jones and his gang stand to inherit a fortune, but only on the death of a certain Mr. Upshaw. Wally is instructed to devise a means of bumping off Mr. Upshaw. Carol, Wally's fiancée, and "Fran" Post, Carol's rival, are kidnapped with Wally. All three set to work to plan the perfect crime, but before it can be put into operation they cleverly outwit their captors. Their race against time provides a great slapstick ending.

Acting.—Red Skelton wisecracks effectively as Wally, and Ann Rutherford and Virginia Grey are pretty stooges as Carol and "Fran." Conrad Veidt is effectively sinister as Joseph Jones, but the part hardly does justice to his personality and talent. The supporting team is good.

Production.—The early action is in a time-honoured theatrical tradition—secret passages, menacing figures and mysterious gadgets are an important part of the trappings—but the spontaneity of Red Skelton's cracks averts any danger of the initial happenings becoming too stereotyped. Towards the finish scope is considerably extended, and the wild scrimmage to make contact with the police and a passenger in an aeroplane enables the tale to arrive at a glorious slapstick climax. It is, with all its macabre fundamentals, rattling good fun.

Points of Appeal.—Laughable and thrilling plot, amusing performance by Red Skelton, good support, exciting grand finale and big star values.

Wide Open Town

Paramount. American (U). Directed by Lesley Selander. Featuring William Boyd, Russell Hayden and Andy Clyde 7,080 feet. Released November 17, 1941.

SPECTACULAR outdoor romantic melodrama, the latest and one of the most ambitious of the consistently popular Hopalong Cassidy series. The plot is cast-iron, but no chances are taken. To make doubly sure, it is reinforced with vigorous and versatile characterisation, fast action, exhilarating horsemanship, realistic fights, clean comedy and picturesque scenery. Capital Western booking, one with the right credentials.

Story.—Belle Langtry, attractive but unscrupulous owner of a Western saloon, is the brains behind a gang of claim-jumpers and rustlers. Jim Stuart, owner of the local paper, attacks Belle and Steve Fraser, Belle's right-hand man, beats him up. Hopalong, Lucky and California ride into the town in search of rustlers and come to Jim's rescue. After hearing Jim's story, Hopalong accepts the position of sheriff. Eventually he and his pals get the goods on Belle, but Steve kidnaps Joan, Jim's small daughter, and holds her hostage. The woman in Belle refuses to see a child victimised and Steve gets his just deserts. Belle takes her medicine like a man at the fade-out.

Acting.—William Boyd, Russell Hayden and Andy Clyde are in good form as Hopalong, Lucky and California. Evelyn Brent is well cast as Belle, and Victor Jory also does his stuff as Steve. Bernice Kay makes a favourable impression as Joan.

Production.—The story is quickly off the mark and there is never a halt. Hard riding and fighting are the main characteristics, but belligerent as it is it makes ample provision for all essentials. There are, for example, a robust feminine interest, good comedy asides, and a pleasing young girl angle. Superb scenery, flawlessly photographed, delightfully decorates and accompanies the whole.

Points of Appeal.—Strong, straightforward story, good romantic and comedy relief, spectacular fights, superb scenery, and big series and title values.

The Avenging Stranger

New Realm. American (U). Featuring Tom Keene and Betty Compson. 5,041 feet. Release not fixed.

FULL-BLOODED Western, with more than average story to back the familiar but ever-interesting sequences of saloon fights, gun battles and superb riding through picturesque mountain country. Will be sure of a welcome, especially with the youngsters.

Story.—A hold-up in the local store goes awry owing to intervention of elderly male shopper, who is killed in the struggle. To make his getaway the crook robs and deserts the woman who has been under his protection. The son of the murdered man has himself sworn in as deputy sheriff, and after varied episodes with astounding thrills, finally succeeds in securing his man and enforcing retribution. A strong love interest runs through the picture, and excitement teems from the first to the last foot of film.

Acting.—Tom Keene, as the avenging son, and Betty Compson as dance hall hostess, are excellent, but so, too, are the whole supporting cast.

Production.—As is natural with this type of film, the end is in sight from the commencement, and the certainty of justice prevailing and love triumphant is inevitable, but the story is well worked out, the acting good, and the locations so well chosen that the picture comes out well above the average Western.

Points of Appeal.—The fully problematical plot, the sustained action and realistic fights all point the way to popular reception.

Continued on page 24

BRITISH LION'S GREAT ICE SPECTACLE

One of the highlights of Republic's ICE CAPADES, Trade shown recently by British Lion, and reviewed in these columns as "a sure money spinner"—"not only a welcome change, but good box-office."

REVIEWS—continued from page 23

Here Comes Mr. Jordan

Columbia. American (A). Directed by Alexander Hall. Featuring Robert Montgomery, Evelyn Keyes and Claude Rains. 8,425 feet. Release not fixed.

SPECTACULAR supernatural romantic comedy of the fight racket, concerning a champion who dies prematurely and is refused admission to heaven. He has to find another body before he can work out his time on earth and his predicament furnishes the crux of the play.

The impossible situations are neatly contrived, cleverly directed, immaculately staged and flawlessly enacted. Robert Montgomery is brilliant in the leading rôle.

The smoothness with which the many humorous and significant gags follow through leads to a comedy parable of terrific punch. The picture tops "Topper" and wipes the floor with "The Invisible Man." Excellent novelty comedy booking, a box-office certainty for all classes.

Story.—Joe Pendleton, boxer, is killed while piloting a 'plane. He arrives at the gates of heaven, but is refused admission because his name is not on the list. Mr. Jordan, the man primarily responsible for the smooth working of the ordained list, determines to right the wrong.

Joe returns to earth to find that Max Corkle, his manager, has cremated his body. He and Jordan search for a suitable substitute and Joe later accepts the body of Bruce Farnsworth, a recently murdered millionaire. Joe discovers that Julie, Farnsworth's wife, and Tony Abbott were responsible for Farnsworth's death. He sees that a man is released after serving a term for a crime committed by the Farnsworth organisation and, at the same time, falls for his daughter Bette.. He then takes up boxing again with the help of Max Corkle, but before he meets the champion Farnsworth is murdered a second time and he has to seek another body. He takes that of Murdock, the existing light-heavy weight champion. He fits the part perfectly and Mr. Jordan, having fulfilled his mission, leaves well alone. But before he goes he reconciles Joe and Bette.

Acting.—Robert Montgomery contributes a clever and convincing study as the earthbound Joe, Evelyn Keyes is a tender and sympathetic Bette, and Claude Rains combines dignity with humour as Mr. Jordan. James Gleason is excelelnt as the bewildered Max Corkle. All the minor rôles are satisfactorily filled.

Production.—The story deliberately jests with death, but although its fundamentals are not exactly pretty, there is nothing obnoxious in its humour. The reverse, happily, is the case. Furthermore, its cleverly contrived situations have spiritual integrity. The story puts the soul of man above circumstances and argues convincingly to the accompaniment of unique comedy entertainment. It is the most thought-provoking as well as funniest of the many humorous essays in the supernatural. There is one other important point: its characters retain normal physical shape throughout. None but a nitwit can miss its point or fail to appreciate its unusual but, nevertheless, broad wit.

Points of Appeal.—Clever, intriguing, fascinating story, brilliant performance by Robert Montgomery, clever supporting cast, imaginative, showmanlike direction, smooth dialogue, clever photography, thoughtful human angle, provocative title and big star values.

Sun Valley Serenade

Twentieth Century-Fox. American (U). Directed by H. Bruce Humberstone. Featuring Sonja Henie, John Payne and Lynn Bari. 7,729 feet. Released January 26, 1942.

GAY, colourful, light-hearted medley of music, song, comedy, romance, and ice-rink spectacle telling how a resourceful and attractive Norwegian refugee pulls a fast one on her up-stage blues singer rival for a jazz-band pianist. The story seldom taxes the imagination, but it has a sunny climax and is interpreted by a happy, versatile cast—Sonja Henie is in brilliant form, Milton Berle makes a hit in a comedy rôle, and Glenn Miller and his Orchestra put over the many tuneful numbers effectively.

These welcome attributes, together with the star's fascination and pull, make it an ideal entertainment for war time, or, for that matter, any other time. Box-office light booking for all classes.

Story.—Vivian Dawn, a difficult but popular blues singer, is attracted by Ted Scott, pianist in Phil Corey's practically unknown band. Through Vivian, Corey and his Band are signed up to play at Sun Valley, a fashionable winter sports resort. Meanwhile, Nifty Allen, the band's publicity man, puts over a stunt that makes Ted responsible for the welfare of a Norwegian refugee. They all expect a small child, but Karen Benson, an attractive young woman, greets them.

Karen insists upon accompanying Ted and the Band when they move to Sun Valley, and before long she is Vivian's rival for Ted. Unfortunately for Vivian, who is an indoor girl, Karen turns out to be a brilliant skater. Ted is really an outdoor man, and Karen does not miss the opportunity to pull a fast one on Vivian. Vivian walks out on the Band, but Nifty fills the breach by starring Karen in an ice-rink show.

Acting.—Sonja Henie makes an attractive and provocative Karen, and retains all her inimitable brilliance when performing on skates. John Payne is a virile Ted, and Lynn Bari is true to type as the jealous and spiteful Vivian. Milton Berle is responsible for excellent comedy relief as Nifty.

Production.—The dazzling ice-rink interludes are the highlights of the picture, but they are by no means all the entertainment. The pleasing, if slight, story, clever and versatile characterisation, exhilarating winter sports sequences—there are a number of marvellous ski-ing episodes—tuneful numbers, delightfully rendered by Glenn Miller and his Orchestra, eccentric dancing of the Nicholas Brothers, refreshing romantic interludes and wisecracking of Milton Berle maintain perfect balance. The show is aptly named. Star values are, of course, prodigious.

Points of Appeal.—Pleasing story, brilliant skating of Sonja Henie, delightful technical presentation, exhilarating winter sports sequences, catchy tunes, versatile supporting cast, good title and box-office stars.

We Go Fast

Twentieth Century-Fox. American (U). Directed by William McGann. Featuring Lynn Bari, Alan Curtis and Sheila Ryan. 5,776 feet. Released January 5, 1942.

COMEDY drama of the American Police Force, telling of the romantic rivalry of motor-cycle cops. There is more than one string to the plot—crime and cracks at political wire-pullers fill in the background—but neither the tale nor its trimmings amount to much. Lack of cohesion is the fault. The best that the picture can offer is versatile, if sketchy, surface action and star values. Very ordinary programmer.

Story.—Bob Brandon, an agreeable unemployed, helps Motor-cycle Patrolman Herman Huff, a dumb cop, apprehend a hold-up man. Bob lets Herman take all the credit and in return Herman sponsors Bob when he applies to join the Police Force. Bob soon qualifies, and he and Herman become rivals for Rose Coughlin, a waitress. Meanwhile, Herman gives Diana Hempstead, daughter of the town's leading citizen, a ticket for speeding.

J. P. Hempstead pulls wires to get the case withdrawn, and unexpected promotion silences Huff. The Nabob of Borria, an Eastern potentate, orders two hundred and fifty thousand ice boxes from Hempstead's firm and receives ten thousand pounds commission. He walks off with the susceptible Rose, but later turns out to be a crook. Bob and Herman, who had temporarily fallen for Diana, give chase, and eventually bring the phoney Nabob in. Rose profits by the lesson.

Acting.—Lynn Bari is a spirited Rose, Sheila Ryan is a seductive Diana, and Alan Curtis and Don De Forest make the most of the romantic rivalry as Bob and Herman. Ernest Truex, Arthur Loft and George Lessey are the best of the support.

Production.—The staging is as good as the teamwork, but the combination fails to hold the play's far-flung fundamentals in clear or concise perspective. It chops and changes until the drift of the central plot is lost. It's anæmic, untidy Flagg and Quirt stuff in "cop's" raiment. Star values are not only its obvious, but sole selling angle.

Points of Appeal.—Slight romantic angle, chases, artless humour, good staging and stars.

Jail House Blues

General F.D.-Universal. American (U). Directed by Albert S. Rogell. Featuring Nat Pendleton, Anne Gwynne and Robert Paige. 5,609 feet. Release not fixed.

ROBUST comedy extravaganza with music and a prison background, concerning a tough, muscle-bound convict who determines to establish himself as a prison theatrical producer. The tale and its asides are sheer burlesque, but there is no fear of its humour being too subtle for the masses. Slapstick, exuberantly put over by Nat Pendleton and a shrewdly chosen and popular cast, is the order of the day. It is a boisterous and laughable frolic. Capital light booking for the majority.

Story.—Sonny McGann, a tough convict, is given his pardon, but he doesn't want to leave until after he has produced "Stick 'em Up," a prison musical show. Charlie, "the Chopper," is given the feminine lead, but he breaks out of prison during rehearsals. Sonny is determined to get his leading "lady" back and gives chase.

Meanwhile, Mrs. Aloysius McGonigle McGann, Sonny's tough mother, becomes the head of an organisation of street singers and beggars. Cliff Bailey, boy friend of Dora Daniels, attractive daughter of a music teacher, impresses Sonny with his voice, and Sonny kidnaps him and casts him in the prison show. He turns out a good substitute for Charlie, "the Chopper," and not only puts Sonny's show over, but wins a Broadway contract. Sonny is content.

Acting.—Nat Pendleton is in great form, as the tough Sonny; Anne Gwynne is attractive in the small role of Dora and Robert Paige is in good character and voice as Cliff Bailey. Elisabeth Risdon heads an enthusiastic supporting cast.

Production.—The story is wildly improbable, but the is, nevertheless, point to its fabulous, highly geared foolin. It takes in a lot of quixotic, as well as tough, territory and what is more, the cast and director vigorously meet all demands. The *piece de résistance* is a prison show staged on robust Rooster Army concert-party lines. It's also a fitting and showmanlike ending. The film's a rousing rib-tickler.

Points of Appeal.—Absurdly funny plot, very good teamwork, resourceful direction, music and star values.

Border Vigilantes

Paramount. American (U). Directed by Derwin Abrahams. Featuring William Boyd, Russell Hayden and Andy Clyde. 5,580 feet. Release not fixed.

HOPALONG CASSIDY Western telling how Hopalong and his pals restore order in a lawless community. The story is obvious, but versatile characterisation, fast action and picturesque scenery prevent any flagging in the development of the robust, if time-honoured, tale. Very good Western, one with big star and series values and exceptionally accommodating footage.

Story.—Dan Ford, a mine-owner, and other members of a small community are menaced by mysterious crooks. Henry Logan, a respected citizen, organises Vigilantes, but subsequently uses them to cloak his crooked activities. Dan's life is threatened, and in desperation he invites Hopalong to restore order. Hopalong and his pals, Lucky and California, promptly arrive on the scene and give Logan battle. A ding-dong struggle follows, but, needless to say, it ends in victory for Hopalong.

Acting.—William Boyd is in good form as Hopalong Russell Hayden is a likeable Lucky, and Andy Clyde scores many laughs as California. Frances Gifford, Victor Jory and Ethel Wales make a good supporting cast.

Production.—The story gets quickly under way, and its hectic battle of brawn, interspersed with popular comedy and romance, and played against picturesque scenery, keeps the interest well held. A very good pocket-Western with first-class credentials.

Points of Appeal.—Crowded plot, fast action, popular asides, very good characterisation, superb scenery, thrilling climax, handy footage, star and series values.

Tanks A Million

United Artists. American (U). Directed by Fred Guiol. Featuring William Tracy, James Gleason and Elyse Knox. 4,500 feet. Release not fixed.

MODERN American army burlesque concerning a rookie who joins his draft with a complete theoretical acquaintance with army discipline, strategy and routine. His knowledge shakes up the officers and non-commissioned officers as well as his fellow-rookies, but complications arise when he is given a chance to put his learning into practice. These, spontaneously handled by William Tracy as the erudite, give point to robust slapstick fooling. The picture, short as it is, is a big laugh. Excellent comedy support for the masses.

Story.—Doubleday, a railway information clerk, is blessed with an infallible memory. He determines to make the best of things when called up, and prepares by memorising the textbook. Once on the parade ground he has the temerity to question his superior officers. They retaliate by making him a sergeant. Immediately he experiences the difference between theory and practice, but in spite of a hostile sergeant he wins the confidence of his men.

Finally he is mistaken for a visiting colonel by his girl, and before he can explain he is forced to give a broadcast. The colonel, who is "mike-shy," is so impressed by Doubleday's speech that he not only condones the masquerade, but earmarks Doubleday for further promotion.

Acting.—William Tracy is very good as wise-guy Doubleday, Joe Sawyer has his moments as the hostile sergeant, and James Gleason peps up the climax as the irascible but wily colonel. Elyse Knox is decorative in the only feminine rôle.

Production.—All the surface action is handled with characteristic Hal Roach exuberance, but there is more to the comedy than its horseplay. Its central theme, which distinguishes between theory and practice, contains a lot of truth, and this in turn amplifies the many laughs. It is definitely a cut above the average knockabout comedy. Mass approbation is as certain as quarter-day.

Points of Appeal.—Bright story, boisterous yet subtle treatment, first-rate characterisation, infallible timing, and rollicking climax.

Vanishing Riders

Equity British. American (U). Directed by Bob Hill. Featuring Bill Cody, Bill Cody, Jun., and Ethel Jackson. 5,000 feet. Release not fixed.

UNPRETENTIOUS outdoor drama, concerning a cowboy who pits his wits against crooks for the sake of a girl and wins. The story, although slightly fantastic, introduces an engaging small boy character and this, naturally and enthusiastically played by Bill Cody, Jun., acts as a "steadier." It also engenders considerable feminine appeal. The scenery is good. Handy Western for the masses and youngsters.

Story.—Tim, innocent orphan son of a bandit, is befriended by Bill Jones, a likeable, straight-shooting cowboy. Joan Stanley, a ranchowner, is in the clutches of Wolf Larsen, unscrupulous head of a rustling gang. Bill, who secretly loves Joan, learns of her plight and challenges Larsen. Time co-operates, and by playing on the superstitions of Larsen's men, the two eventually get the leader where they want him. Bill also gets Joan

Acting.—Bill Cody rides and fights hard as Bill. Bill Cody, Jun., is an engaging Tim, and Ethel Jackson is adequate as Joan. The support is vigorous.

Production.—The story, which calls in the aid of phoney spooks, is not too clear, neither is it very convincing, but its fast action and, pleasing child interest more than outweigh its shortcomings. It can also be credited with good production qualities.

Points of Appeal.—Lively plot, engaging small boy interest, fast action, picturesque scenery, accommodating footage and good title.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

KING SALMON. British (U). 1,429 feet. Release not fixed.—A short dealing with various ways of catching salmon in Scotland. Rather discursive but containing some good scenic shots and a commentary by Frank Phillips. Fair interest short.

GENERAL F.D.

MENACE OF THE SEAS. American (U). Directed by Forde Beebe and John Rawlins. Featuring the Dead End Kids and Little Tough Guys. Serial in 12 chapters. Release not fixed.—Spectacular and topical serial concerning the activities of a gang of saboteurs who are menacing American supply ships bound for Britain. The Dead End Kids and Little Tough Guys get involved—the brother of one is the inventor of a heavily armed motor-boat—and their experiences and lone fight against terrific odds provide the kernel of full-blooded entertainment. The technical qualities are above reproach and each episode ends with a breathtaking thrill. The film's many spectacular stunts, to say nothing of its star values, make it an outstanding serial proposition for the masses and youngsters. The length and titles of the episodes shown are as follows: "The Raider Strikes," 1,799 feet; "The Flaming Torture," 1,933 feet; "The Tragic Crash," 1,835 feet

STRANGER THAN FICTION. No. 90. American (U). 809 feet. Release not fixed.—Magazine short, the highlight of which is a bitch who acts as a foster-mother to lion cubs. Editing, photography and compilation good. First-class fill-up of its type.

GOING PLACES. No. 93. American (U). 856 feet. Release not fixed.—Interest short, introducing a particularly intelligent and sagacious chimpanzee. The animal's antics are clever and amusing. Good novelty fill-up.

M-G-M

THE MAN WHO CHANGED THE WORLD. American (U). One reel. Release not fixed.—Thought provoking, entertaining and interesting cameo biography, based on the life of James Hargreaves, English inventor of the spinning jenny. Treatment and presentation first-class. Outstanding featurette.

CUBAN RHYTHM. American (U). One reel. Release not fixed.—Pete Smith terpsichorean novelty, taking the form of a lesson in the Rumba. Cracks and photography excellent. First-class fill-up.

PATHE

ALIVE IN THE DEEP. American (U). 2,207 feet. Release not fixed.—Interest featurette, photographed partly in the Bering Sea and partly in the Research Laboratories of the California Institute of Technology, dealing comprehensively with life on the bed and surface of the ocean. Nothing is left out from snails to sea-lions, and every phase is particularly well photographed. The highlight is a conventional but none the less spectacular fight between two sea-lions. The commentary is as clear as the camera work. The whole is an entertaining and instructive Nature study Outstanding featurette.

RKO-RADIO

THUMBS UP, TEXAS. March of Time. No. 5. Seventh year. American (U). 1,729 feet. Released October 20, 1941.—To all those average stay-at-home Britons who still think of Texas in the terms of their "Cowboy" literature, the exhibition of this latest "March of Time" is going to bring a big surprise. The fact that Houston and other Texan towns are in reality important cities with skyscrapers to vie with New York, and the centre of important industries, will evoke a new viewpoint, while the shots of the immense training depots for the new army of America will provide topical interest.

WARNER

HUNTING THE HARD WAY. American (U). One reel. Release not fixed.—Jungle novelty featuring Howard Hill, the wizard with the bow and arrow. Treatment, gags and presentation effective. Good novelty fill-up.

MINSTREL DAYS. American (U). Two reels. Release not fixed.—Colourful musical, tracing the origin of the Minstrel show. Treatment decorated with excerpts from Eddie Cantor and Al Jolson films. Presentation very good Excellent short.

ACHIEVEMENT

That the studios and laboratories continue to render brilliant service in the difficult circumstances of our time is evidence of the organising power and resourcefulness of their managements and staffs.

On their part, Kodak Ltd. feel pride in having continued to supply motion picture products of unvarying reliability—products which are playing their part in maintaining the highest standard of screen quality.

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KINEMATOGRAPH WEEKLY
October 23, 1941

A Smash Comedy

Read these Press Raves...

FUNNIEST BOB HOPE I REMEMBER . . .
DAILY EXPRESS

ROLLICKING POPULAR FARE, WITH BIG PULL ON TITLE AND STARS . . . CINEMA

EXCELLENT LIGHT ENTERTAINMENT . . .
THE TIMES

A ROLLICKING AFFAIR IN THE STREAMLINED BOB HOPE STYLE . . DAILY MAIL

Paramount Pictures

Bob **HOPE**
Paulette **GODDARD**
NOTHING
WITH

DIRECTED BY ELLIOTT NUGENT

PROVINCIAL TRADE SHOWS

CARDIFF ODEON
FRI. OCT. 24TH AT 11 A.M.

MANCHESTE
FRI. OCT. 24TH

HOT from PARAMOUNT!

PACKED WITH LAUGHS.. SUNDAY GRAPHIC

90 MINUTES LAUGHTER... SUNDAY DISPATCH

FARCE AT ITS MERRIEST... EMPIRE NEWS

I SHOOK WITH LAUGHTER. SO WILL YOU... REYNOLDS' NEWS

BOB HOPE . . . hottest star on screen or radio! *plus* PAULETTE GODDARD . . . a box office blaze, and cuter than ever! *plus* EDWARD ARNOLD *and* LEIF ERICKSON *and* GLENN ANDERS *and* HELEN VINSON *and* WILLIE BEST (tanned and terrific in "Ghost Breakers") and a top-notch supporting cast! *plus* ELLIOTT (Cat and Canary") NUGENT'S laugh-loaded direction! *plus* ARTHUR HORNBLOW, Jr.'s production supervision! . . .

BUT THE TRUTH

EDWARD ARNOLD • LEIF ERICKSON · GLENN ANDERS
WILLIE BEST · HELEN VINSON

SCREEN PLAY BY DON HARTMAN & KEN ENGLUND · FROM THE PLAY BY JAMES MONTGOMERY & THE NOVEL BY FREDERIC S. ISHAM

ODEON 10.45 A.M.

NEWCASTLE ODEON
FRI. OCT. 24TH AT 10.30 A.M.

SHEFFIELD CINEMA HOUSE
TUES. OCT. 28TH AT 10.30 A.M.

NOTTINGHAM RITZ
THURS. OCT. 30TH AT 10.30 A.M.

PARAMOUNT'S ARRAY OF BIG-SCALE PRODUCTIONS

Hemingway, De Mille and Great Comedy Hits

WITH outstanding success accompanying every presentation of the Charles Boyer-Olivia de Havilland super, "Hold Back the Dawn," and other pictures pre-sold to the public by advance reputations on the way Paramount are proceeding with their current Trade show drive. Implementing their slogan "With Paramount to Prosperity," week by week the company are now maintaining a steady and unbroken succession of consistent box-office entertainment.

Trade show dates are already set for "Aloma of the South Seas," "Hatter's Castle," "Henry Aldrich for President," and others. Dates will be announced within the space of a few days for a further big batch of specials which have already arrived.

Paramount, it is claimed, to-day has the biggest roster of world-famous stars of any studio; and the company's story department has corailed the cream of the current best-sellers.

Hemingway Epic

Thirty thousand pounds, plus bonuses, the biggest purchase price ever paid for the rights of any literary work, brought Ernest Hemingway's "For Whom the Bell Tolls" into the Paramount fold, and production is already under way, with William Cameron

DAVID ROSE, Managing Director of Paramount, who is sponsoring one of the biggest schedules ever produced by his company.

Menzies, the brilliant artist, director and set designer, whose excellent work on "Gone With the Wind" gained him widespread recognition as production assistant, with director Sam Wood.

Paramount has also purchased W. Somerset Maugham's latest novel, and will produce it as one of the most important pictures of 1942, and Ray Milland and Vera Zorina will be starred and Edward H. Griffith producing and directing. Maugham is now in Hollywood conferring with Paramount studio executives. The story is set in Britain in war time, and Vera Zorina will play an Austrian girl married to the son of a British diplomatic official.

Another great story property by a celebrated author is Daphne du Maurier's "Frenchman's Creek," her latest novel, which has a Cornish setting, and will be produced as one of the biggest subjects on the new programme.

Another film from the pen of Claire Boothe, author of Paramount's musical "Kiss the Boys Good-bye," "Six from Coventry," described as a human story of six little English boys and girls from the blitzed city and their experiences in homes in the United States. Arthur Hornblow will produce.

The New Aloma

"Aloma of the South Seas," announced for Trade show at the Carlton Theatre on Friday, November 7, is an elaborate B. G. De Sylva production in Technicolor, with the stars of "Hurricane," Dorothy Lamour and Jon Hall, in the leading rôles. The story is thrilling and romantic, and the gorgeous tropical island setting in its brilliant Technicolor dress provides a panorama of exciting breath-taking beauty. Other players are Lynne Overman, Philip Reed, Katherine de Mille and Esther Dale.

For the first time on the screen, "Aloma of the South Seas" contains a film presentation of the eruption of the sacred island volcano of Krakatoa, which is claimed to be a spectacle worth the price of admission alone.

Florida Wreckers

Cecil B. De Mille's most ambitious screen spectacle is the Technicolor action-thriller, "Reap the Wild Wind," a story of the fight to wipe out the pirate wreckers who swarmed the Florida quays 100 years ago. The Caribbean locale lends itself to brilliant Technicolor treatment. Paulette Goddard and Ray Milland have the romantic leads, and the cast includes John Wayne, Raymond Massey, Susan Hayward, Robert Preston, Lynne Overman, Martha O'Driscoll and Spring Byington.

John Wayne is seen as a sailing ship master of 1840; Milland is a Charleston lawyer who prosecutes Wayne on a charge of scuttling his ship. The two go down together to the ocean floor to explore the hold of the wrecked vessel, and here De Mille introduces some of the amazing under-water sequences which are a sensational feature of the production.

"Mr. Bug Goes to Town," Max Fleischer's new full-length cartoon, an ambitious subject in Technicolor dealing with the fantastic, fascinating and fanciful realm of the insect underworld, is now in an advanced stage of production.

Bing Crosby's new comedy, "Birth of the Blues," is a sweeping melodic panorama produced by the showman's hand of B. G. De Sylva. Victor Schertzinger guided the production, which is jocularly dedicated "to those brave souls who raised American music out of the rut and placed it in the groove"—in other words, it tells the story of the climb to recognition of a type of music once thought too low-brow to be worthy of consideration. Backing up Bing's musical efforts is the golden-voiced Mary Martin and Jack Teagarden's orchestra, while straight actors in the piece include Brian Donlevy, Carolyn Lee, Rochester and J. Carrol Naish.

Technicolor in a Novel Field

Madeleine Carroll and Stirling Hayden are co-starred in "Bahama Passage," the big Technicolor picture filmed at Salt Cay, a tiny island in the distant Bahamas, with Edward H. Griffith directing. This is the dramatic, romantic story of a young man who carries on the family business of salt-mining on the barren island territory. His marriage, like those of others before him, is wrecked by the bleak and empty life of this isolated outpost. Romance appears with the strange escort of a crooked overseer—he has a beautiful daughter. Action, suspense and tragedy follow, but the scoundrelly cheat is thwarted, and boy and girl find beauty where danger and despair previously held sway.

"Sullivan's Travels," latest Preston Sturges' contribution, is the intriguing tale of an ambitious young slap-stick director who yearns to make a great social film document. To find out about "life" he becomes a tramp—but he returns from his travels a merrier man and a wiser; realising his gift for making folks laugh is worth a lot more than ponderous sociological film treatises. Joel McCrea plays Sullivan, Veronica Lake is the girl, Raymond Walburn, Robert Warwick, William Demarest and Margaret Hayes are others in the cast.

Spectacular Musical

B. G. De Sylva, now guiding Paramount's production destinies, will soon have ready another great Technicolor musical. This is "Louisiana Purchase," with music by Irving Berlin and a cast comprising Bob Hope, Vera Zorina, Victor Moore, Irene Bordoni, Raymond Walburn, Andrew Toomes and Frances Gifford. De Sylva himself supervising the translation of his great Broadway money-maker into its lavish screen form. "Louisiana Purchase" promises to be one of the most notable productions of the year.

A further big Technicolor attraction soon to be seen in London is "Malaya," which sounds as if Dorothy Lamour should be in it. She is, and with her are Richard Denning, Helen Gilbert and Walter Abel (as an explorer) and Jack Haley as a circus Press agent.

These subjects are all among Paramount's current offerings. Trade show dates have already been announced for the majority of them and immediate presentation dates are now being set for the remainder.

Reconstruction Feat at Belfast

Billy Hogan has achieved the nearly impossible in Belfast in connection with the Savoy on the Crumlin Road, which was damaged in the blitz some months ago.

It was thought that the repairs could not be carried out during the war, but Billy surprised his directors and the Trade as well as the public by his organisation work and the house has now reopened.

The Ritz, Wigan, of which T. Walton is manager, has raised £176 for the Russian Red Cross.

Spencer Tracy and Lana Turner in a scene from DR. JEKYLL AND MR. HYDE, one of the biggest forthcoming attractions from M-G-M

KATHARINE HEPBURN'S NEW PICTURE

Co-starring with Spencer Tracy

M-G-M DANCE NEWS

WITH the production of "Woman of the Year" Katharine Hepburn returns to M-G-M, for whom she made "The Philadelphia Story," which proved one of the most popular attractions of the past film season. In the new picture she will be partnered by Spencer Tracy, fresh from his laurels won for his performance in "Dr. Jekyll and Mr. Hyde," which will shortly be shown here by M-G-M.

George Stevens has been signed to direct the picture in which Reginald Owen will play the rôle of a newspaper editor.

Tracy faces a busy schedule during the next few months. In addition to the Hepburn vehicle, he is scheduled for the starring rôles in the picturisation of John Steinbeck's "Tortilla Flat" and in "This Strange Adventure," a screen play by Anthony Veiller and William H. Wright, based on the novel by Clyde Brion Davis. Sam Zimbalist will produce this latter film, which is scheduled for production after "Tortilla Flat."

Pasternak Starts

Three new pictures are shortly going into production at Culver City. Joe Pasternak is to produce "Tulip Time in Michigan," the story of a Dutch tulip grower with seven daughters. So far, the cast includes Kathryn Grayson, Ann Rutherford and Virginia Grey.

The second is "Mrs. Miniver," which will be going into production shortly with Greer Garson in the name part and Walter Pidgeon as her husband. The film will be directed by William Wyler.

Finally, "The Gentleman from the West Indies," the life story of Alexander Hamilton, is announced as due for production in about a month's time, with Robert Taylor and Hedy Lamarr starring. The story has been written by Dorothy Thompson and Fritz Kortner.

Garbo's Rhumba Teacher

Robert Alton, one of the greatest dance directors of Broadway, who can boast 22 consecutive successful productions, has been assigned the interesting job of teaching Greta Garbo how to rhumba.

In her new comedy, "The Twins," which George Cukor directs, Garbo and Robert Sterling dance together on a crowded floor. Alton will stage the number.

Melvyn Douglas plays opposite Miss Garbo in the new film, with Ruth Gordon, Constance Bennett and Roland Young in important supporting rôles. Gottfried Reinhardt produces.

Taps and Dashes

And here's another dancing note from M-G-M. Eleanor Powell, in her new picture, "I'll Take Manila," will dance a message in taps, which only telegraphists and wireless operators will be able to interpret, although they will possibly agree with the ordinary patron that it is a great dance.

For a scene in the picture the dancing star will beat out a message in the Morse code, timing her foot taps to the dots and dashes of the wireless. This is the first time such a feat has been attempted. The problem facing Eleanor is to create a number that will tap a message and at the same time be an interesting dance. Eleanor is now working with an automatic wireless machine to pace the speed and timing of the dots and dashes to the taps of her dancing interpretation.

"Johnny Eager"

Virginia Grey won one of the most important rôles of her career when she was cast as Judy Sanford in "Johnny Eager," the thrilling gangster story co-starring Robert Taylor and Lana Turner. Miss Grey will play the part of Miss Turner's close friend in the production, which goes before the cameras shortly, and which will show Taylor as a brille-hard ex-convict back in the "rackets" with three girls in love with him—Miss Turner, Miss Grey and Patricia Dane.

Miss Turner is the district attorney's daughter, Miss Grey is her companion in social work, and Miss Dane is Taylor's racketeering girl. Mervyn LeRoy will direct.

Shirley Temple Wears High Heels

Shirley Temple put on her first pair of high-heeled shoes. She wore a sophisticated gold brocaded gown, her hair was done up. When Shirley stepped out of her dressing room she looked exactly as she will at the age of eighteen.

There is a cute idea behind Shirley's wearing her first high heels. She wears them in a "dream" sequence of her new M-G-M picture, "The Girl on the Hill," with Shirley dreaming that she is grown-up.

Paramount executives at Newcastle following the Trade show of HOLD BACK THE DAWN. Left to Right: C. Cox, Newcastle; T. C. Reddin, dirctor of theatres and publicity; T. Ledger, branch manager, Newcastle: T. Ainsworth, D. E. Rose, managing Director; F. E. Hutchinson, general sales manager: D. Gilpin, Northern district supervisor.

"Sundown" Reputed as Wanger's Best

Forthcoming U.A. Trade Show

In a cable to E. T. Carr, Walter Gould, foreign manager of United Artists in New York, describes the enthusiasm which Walter Wanger's most recent production, "Sundown," aroused at a private viewing of the picture at which he was present. He adds:—

"We have a terrific winner in 'Sundown.' It is exciting as 'Algiers' and as brilliant in its conception as 'Foreign Correspondent.' Positively Wanger's absolute best and will definitely rank amongst our biggest of season."

"Sundown" stars Gene Tierney with Bruce Cabot, George Sanders, Harry Carey, Joseph Calleia, Reginald Gardiner, Carl Esmond, Marc Lawrence and Sir Cedric Hardwicke. The production was under the direction of Henry Hathaway.

Arms Speed-up

Special authority from the U.S. Army was necessary for the Walter Wanger production, "Sundown," to obtain authentic military rifles and machine guns important to battle scenes in the picture, and permission was not easy to get. Indeed, at one important stage the picture was in danger of being seriously delayed—until energetic intervention secured a real "arms speed-up."

All studios have small arsenals, but since the national emergency was declared, all serviceable weapons have been commandeered by the U.S. military authorities.

Gene Tierney is starred in this romantic adventure story of modern Africa in wartime, with Bruce Cabot, George Sanders, Harry Carey, Joseph Calleia, Sir Cedric Hardwicke, Carl Esmond, Reginald Gardiner and Marc Lawrence heading the supporting cast. Henry Hathaway directed.

Famous Musical Director Signed

Lud Glaskin, famous musical director of the Columbia Broadcasting System, has been signed by Edward Small as musical director for his forthcoming production, "International Lady," starring Ilona Massey, George Brent and Basil Rathbone. The picture deals with the attempts of an international espionage ring to hinder the flow of U.S. bombers to this country and the friendly rivalry of the American and British intelligence services in exposing and smashing the plot.

The strong supporting cast includes Gene Lockhart and George Zucco. The picture is directed by Tim Whelan.

INSURANCE OF MORTGAGED PROPERTIES

LEEDS URGES COMBINED REPRESENTATIONS

A SUGGESTION that the General Council should join forces with other bodies pressing for further consideration re insurance on mortgaged property was put forward at the October meeting of the Leeds branch. Fire watchers and their bonuses were also debated. W. Prodgers in the chair.

Mr. METCALFE reminded the meeting that an an amending Act was to be considered by Parliament, and he had seen a notice in the Press that certain bodies were urging for amendments giving further consideration for insurance of mortgaged properties. He felt that the General Council should join with the people taking that attitude, so that the matter should be put right. It was his view that those who had mortgaged theatres were too heavily burdened. This fell far too much on the proprietors and too little on the mortgagee.

Apparently, in respect of kinema property, the mortgagee stood no part of it at all, and where they did it was limited to property valued at no more than £150—and then it must be a single property.

In respect of anything of greater value the mortgagee did not stand to anything at all. He thought they had a very serious complaint, and that the Association would be doing good work for a great number of members if it would bring its weight to bear on this matter.

Fire Watchers

A communication from the N.A.T.K.E. reported that fire watchers were not being paid their bonus. The Union maintained that, though not mentioned in the basic agreement, they were kinema employees, and entitled to the bonus.

Mr. PRODGERS said that at theatre with which he was concerned, night watchmen engaged after the payment of the first 7½ per cent., and they had only rectified the difference between that figure and 12½ per cent. or 15 per cent., as the case may be. Actually they were not included in the agreement.

Lt.-Colonel LEWIS said it would occur to him that full-time fire watchers were not kinema employees for the purpose of the agreement recently concluded.

W. R. FULLER said there was a clause in the agreement that it was a war bonus payable to employees mentioned in the basic agreement. Legally, therefore, the war bonus would only apply to those mentioned in the basic agreement.

The matter was referred to the committee.

The Closure

In his report as a delegate, C. P. METCALFE mentioned that the General Council proceedings *re* the Curfew question were now out of date. They met in happy circumstances, with Mr. Morrison's statement of the previous day.

He thought the President and officers of the association should be congratulated on the excellent job of work done. A lot of them thought the curfew suggestion was so silly, but it took a serious line when a Regional Commissioner in one area—the President's own district—mooted a 7 o'clock closure.

It was quite possible that certain people might have got away with this but for energetic action and contact with the leading Ministers of the Crown. Appointments with representatives of the Home Office, Ministries of Transport and Security were effected. Each approach was made with a commendable fighting spirit, and it could be said that the results represented one of the finest achievements of the President's year of office.

GOOD FRIDAY AND XMAS DAY

Brighton Opening not to be Interfered with

Brighton Watch Committee has again considered a request from Coun. Sharrott to consider forbidding both kinemas and other places of amusement from opening and giving performances on Good Friday in future, but decided that each application for permission to hold stage play performances in theatres and music-halls on Good Friday be considered on its merits.

Each applicant is to be required to give particulars of the nature of the proposed performance.

No action is to be taken to require kinemas to close on Good Friday.

Continued from page 3

C.E.A. Markings Criticised

CHARLES METCALFE referred to the obvious pitfalls of categorised marking.

Mr. SHAYLOR remarked that even people who wanted to retain the marking system agreed that they could not get the true perspective by giving marks for so many different angles. Story, star value, production value, suitability to different areas, and title value were the main points.

Mr. FULLER mentioned that there was a tendency on the part of viewers to base markings on the standard of films that particular week. He thought the time had come when marking down should be entered into drastically in view of the advantage being taken by renters.

Dorothy Lamour and Jon Hall in ALOMA OF THE SOUTH SEAS (Paramount)

WOMEN KINEMA WORKERS AT SOUTHAMPTON

Latest addition to the ever-increasing number of women kinema workers in Southampton is Mrs. A. E. Neville, who is doing duty at the Classic as a commissionaire. Her husband is foreman commissionaire and is a well-known figure in the local entertainment world.

Mr. Neville has two unusual "distinctions." While in the Royal Artillery—he was a warrant officer for many years—he rode the highest horse in the British Army (16½ hands), and his father, who lives with him, is believed to be the Army's oldest pensioner. His father has been drawing his pension for nearly 42 years.

Other women who have entered what used to be all-male departments at Southampton are Mrs. D. McInnes, who has been in charge of the Broadway at Portswood since June; and Miss Katharine Bates, second operator at the Classic. "I regard my new job as war work," Miss Bates told a KINE. representative, "for it's a contribution to the entertainment of the people, which the Government recognises is essential."

It is not the first time that Eve has worked in kinema projection rooms at Southampton. Older kinema employees in the town recall that a Jersey girl, during the last war, acted as operator at the old Shirley Electric, now no more.

On the managerial side, too, the introduction of women is not exactly new. The Alexandra in Above Bar—now demolished—was managed by a woman for some time before it was closed.

Living not far from Southampton, by the way, is a woman who claims to be the first member of the fair sex to serve as a chief operator. She is Mrs. Ethel Smith (née Crumly), of Katharine Road, Lymington. She was chief operator at the Cupid, Leicester Square, during 1915 and 1916, situated next door to the Alhambra.

Continued from page 3

FILMS FOR THE TROOPS

the soldier noticed, and although it was not possible to secure that, it was possible to secure another kind of privacy by means of supplying first-class concerts and, above all, film entertainment which would ensure an emotional outlet.

At present he was responsible for organising 3,000 film exhibitions a month. The key to entertainment of the soldier was the kinema, and he had established a number of static projectors as distinct from the portable kind for entertainment purposes. This all means expenditure, but it was the means by which isolated balloon barrage points were enabled to secure a kinema show one night every week.

A census was being taken of 16-mm. projectors, and in addition to these there was a number in private hands and others being manufactured which would help in the task.

Lord Nathan then went on to explain the machinery by which a soldier whose home was in an area subject to air raid might learn in a space of from half an hour to 48 hours (dependent upon the difficulties) whether his home and family were free from harm.

He closed with an appeal for funds, saying that he had adopted this manner of approach in preference to making a public appeal.

S. W. Smith (president) briefly thanked Lord Nathan for outlining his needs and assured him that his appeal would have full consideration.

Independents Advised to "Ginger Up" Affairs

HOW THEY MIGHT SOLVE MANY URGENT PROBLEMS

THE comment that independent exhibitors could play a big part in remedying complaints re early release of films in key theatres and requests for district halls to put dates back was made by the General Secretary at last week's meeting of the Leeds C.E.A. He suggested that independents should put more ginger into their affairs in enforcing contracts already made.

C. P. METCALFE referred to the General Purposes report and the comments of the K.R.S. re the early release of films after their showing in key theatres. The K.R.S. asked exhibitors to define what they wanted, so that it could then try and meet the desires of the exhibitors.

For the K.R.S., it had been put forward that they were in the hands of the key theatres and circuits. The General Purposes Committee wanted to ascertain the views of the key theatres and circuits, and then they would try and formulate some policy.

"Chaotic"

HARRY HOPKINS said he was anxious to know what the attitude of the Leeds delegates had been. It was not a case of being awkward, but there was no question that the position in Leeds was chaotic. This probably applied to other places in the country as well. He thought the President should know first hand what the Leeds opinion really was on this matter.

In actual fact, there was no such thing as a release date. That had gone by the board. They saw pictures shown in the centre of the city within a fortnight of being Trade shown. They were put in the programmes and others which were not regarded as quite so hot or topical were put back.

The result of this was that exhibitors in the districts were deluged with requests to alter their dates. But, if the little fellow wanted at any time to put something in that was very hot he could not do anything about his bars.

Mr. Hopkins mentioned a picture like "The Fighting 69th." Many of them had had to push their dates back so that any advantage of the publicity from the first run was lost. He had seen as many as eight requests to put dates back from a renting concern, and he thought it was entirely wrong that this class of exhibitor was repeatedly asked to step back in this manner.

He had had to cancel six pictures this year because he could not get the original dates. Four of these he definitely wanted. If more exhibitors would take the attitude that, having booked a film, they were entitled to get it as contracted for there would be a widespread benefit.

Holding Over

Mr. Hopkins said they were faced with the circumstance of a film that was booked for a week, and when it did very well ran on for a second week. There was an instance in the city at the moment of a picture that would be kept on as long as it stood up.

Whether it would was a matter of opinion, but obviously this hall had other pictures booked, and if the picture referred to went on it meant that the others would have to be put back—with obvious consequences so far as the subsequent runs were concerned. His case was that the K.R.S. could not just throw it back to them and say there was nothing in it. There was a lot in it. There ought to be much more in the Association's approach to it than was conveyed in the report of proceedings at headquarters.

Lt.-Col. LEWIS remarked that this position was causing a great deal of unrest with independent exhibitors throughout the country. The K.R.S. replied that they were to some extent in the hands of the circuits, who, with their buying power, dictated the dates of release.

Mr. FULLER asked whether exhibitors, in being asked to put dates back, had films on contract or were they merely pencilled dates.

Mr. HOPKINS: Some have contracts.

Mr. FULLER remarked that the circuits told a different story. They said that in respect of 95 per cent. of their bookings they had elaborate machinery, with fixed release dates, etc., appertaining to the bulk of their pictures, and these dates must stand. Occasionally for a few reasons they might find that they had a winner and made it a fortnight's booking.

Mr. Fuller emphasised that the independent need not put any film back if he had it contracted, and if enough exhibitors so wished to act according to their rights the position would solve itself.

It is a pity a bit more ginger can't be applied by the independent exhibitors, he added.

Mr. HOPKINS: That is one reason for bringing it up. They can afford to lose a few bookings but not a great number.

Mr. WHINCUP said that a point had occurred to him was that, according to the Quota Acts, a film could not be booked before it was Trade shown. There was the case of a very big film Trade shown just a week ago, and there should not have been any discussion with regard to bookings before that date. But he was offered it a month ago, and coincident with its local Trade showing this week it was advertised for its first run in Leeds late this month.

CHARLES P. METCALFE said that his greatest concern was in reference to circuits bringing films forward, which put him months behind. He found it impossible to accommodate films with earlier dates. When they had signed contracts they had themselves to blame if they did not insist on their rights.

One important thing was the inordinate length of time the renter took to return the contracts. They often had a contract on their books for months before getting confirmation.

When it got near to the date, they were told of alteration by circuits, and so the film could not be had at that time. The result was they were left with very little time to get a worthwhile film for the date concerned.

The Letter of the Law

As to Mr. Whincup's point re films offered before a Trade show, Mr. FULLER said he would not like to give an answer. There were different ways of dealing with things. There was a prohibition against a written contract, but if people were dealing by word of mouth, they would not find a solution of the problem by quoting the Films Act. One of the causes of the trouble was that circuits were quicker to appropriate films and dates.

HARRY HOPKINS: Appropriate is a good word.

Mr. FULLER pointed out that the ordinary exhibitors waited for the Trade show, as they were anxious to see the film, and to know the line of product the renter was offering. When you have one person working on advance reports and another waiting to see the film, it could be appreciated how a different position was created. There was little likelihood of the position being altered by the C.E.A. or by the K.R.S.

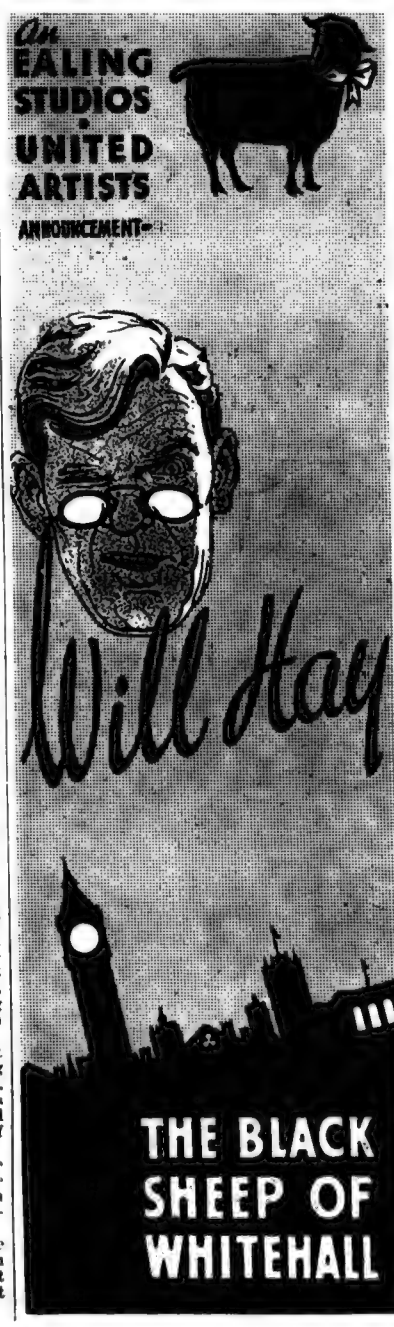
CHARLES P. METCALFE: Every renter has to make a declaration when he shows his film that nothing of this kind has happened. Any breach of this involves a terrific penalty.

Mr. FULLER: Obviously, if a renter swears that, it must be so. (Laughter.)

Insurance Rates

Mention that the provincial fire insurance premium was 6d. more for the provinces than London was made by Mr. METCALFE. He did not know whether it was the business or the buildings that prompted the difference.

Mr. FULLER said that progress and interior decorations was a factor, as in new halls so adorned much more damage was done than in the days when there was much less decoration. He mentioned that a good many years ago the rate in the provinces was 6d. per cent. less than London. The fact that buildings were so much better decorated and of a much finer quality made the difference. When it came to a modern *de luxe* kinema with heavy panelled walls and stucco work a little fire might mean a lot of damage.



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GINGER ROGERS FILM HEADS NEW RKO-RADIO LINE-UP

THREE outstanding features headed by the eagerly anticipated Ginger Rogers production "Tom, Dick and Harry," comprise the new Trade show presentations by RKO-Radio. The other two pictures are the latest in the Mexican Spitfire series and the first of a film translation of a new group based on Michael Arlen's best sellers.

Comedy and adventure provide the thematic keynote for the forthcoming trio—each film produced with a definite regard for the current requirements of the British exhibitor.

The three new films, in order of presentation, are as follows:—

Wednesday, October 29, 11 a.m. RKO-Radio Private Theatre. **Mexican Spitfire's Baby,** with Lupe Velez and Leon Errol.

Wednesday, October 29, 2.30 p.m. Cambridge Theatre. **The Gay Falcon,** with George Sanders and Wendy Barrie.

Thursday, October 30, 2.30 p.m. Cambridge Theatre. **Tom, Dick and Harry,** with Ginger Rogers, George Murphy, Alan Marshall and Burgess Meredith.

New "Spitfire" Production

Fourth in the laughter laden "Mexican Spitfire" series with Lupe Velez and Leon Errol again co-starred in the principal roles, "Mexican Spitfire's Baby," presents an up-to-date, streamlined story, with the co-stars supported by a cast of favourite box office players including Charles Buddy Rogers, Zazu Pitts, Elisabeth Risdon, Fritz Feld and Marion Martin, a blonde newcomer for whom a sensational screen career is predicted.

The picture opens when Leon Errol, playing the dual roe of Uncle Matt and Lord Epping, is displeased with the constant bickering of his nephew, Buddy Rogers, and his fiery Mexican wife, Lupe Velez. Believing a child would solve the domestic problem, he contacts Lord Epping in London and asks him to bring a refugee child with him on his projected trip to America.

The "child" is revealed as Marion Martin a beautiful French girl, whose presence quickly estranges Errol and Rogers from their wives. The two men consequently scheme to return her to the unsuspecting Epping.

What happens when the peer's wife arrives on the scene, followed by Miss Martin's duelling fiance, and Errol's efforts to finally straighten matters out, provide a series of hilarious highlights leading to the delightfully humorous conclusion.

Lupe Velez again turns in a memorable performance with Leon Errol adding to the risibility with his famous impersonations. Impressive performances are forthcoming from other members of the cast. Charles Buddy Rogers and Zazu Pitts make their first appearance in the "Spitfire" series. Leslie Goodwins directed.

George Sanders As "The Gay Falcon"

Presenting popular George Sanders in the starring rôle, and the first of a new RKO-Radio series based on Michael Arlen's best selling novels, "The Gay Falcon," presents a story of vivid adventure and romance, produced in the same vein and spirit as the cleverly written Arlen novels—with a determined, romantically inclined adventurer arrayed against an underworld ring.

As the Falcon, Sanders starts a romantic feud between Anne Hunter, his fiancee, and Wendy Barrie, secretary to Gladys Cooper, a society hostess, when he accepts an assignment to guard a famous diamond to be worn by a guest at a social function.

During the affair, the owner of the diamond slips it into Sanders' pocket, but a minute later is found dead. Allen Jenkins, Sanders' associate, is suspected of the crime, but before the police can act he is kidnapped. Jenkins is told where the diamond is, but his abductor is killed and, with a second body by his side, he is finally apprehended by the police and imprisoned. Sanders centres his suspicions on Turnham Bey, another guest, who is surprised as he is about to shoot Miss Cooper after confessing to both murders.

The complications get more mysterious, but Sanders gradually assembles the evidence necessary to solve the problem. The final disclosure of the responsible persons and the humorous outcome to the romantic tangle provide great excitement and comedy in the concluding sequences.

Edward Brophy and Arthur Shields are other prominent performers in the picture, which Irving Reis directed.

Ginger Rogers in the New Kanin "Winner"

Ginger Rogers enacts the starring rôle in RKO-Radio's big production, "Tom, Dick and Harry," in which George Murphy, Alan Marshal and Burgess Meredith, three of Hollywood's foremost leading men, enact the rôles indicated by the title.

Gladys Cooper and George Sanders in THE GAY FALCON (RKO-Radio)

Directed by Garson Kanin, the production is described as a romantic comedy, in which Ginger is cast as a highly imaginative telephone-operator, who believes it is just as easy for a working girl to marry a rich man as a man in her own financial class. She has been "walking out" with George Murphy, a live-wire salesman, for three years, and one night, under the spell of his enthusiasm, Ginger accepts his proposal of marriage.

But she harbours a secret passion. He is the son of the richest man and he sports a marvellous automobile. Although she has never seen him, she has heard his sauve voice on the telephone. And when she sees his expensive car drive up to the kerb one night, she impulsively jumps in it, to the astonishment of the handsome driver. Thrilled beyond words, she accepts the young man's offer of an engagement for the evening. It is not until she has kept the "date" that Ginger learns that the good-looking driver, Burgess Meredith, is merely a garage mechanic who is driving the wealthy young man's machine. But he proves to be charming, if broke, and she, intrigued by his happy-go-lucky philosophy of life, becomes engaged to him.

It is inevitable that Ginger finally meets her dream lover. Alan Marshall, the rich socialite, gives her the thrill of her life, and they make the rounds of the superior restaurants and night clubs. In less that no time they also are engaged.

Thus does the romantic young lady find herself officially engaged to three charming fellows, each of whom has his good and bad points. However, the complications come about when each of the beaus demand a decision. How the impressionable young lady manages to extricate herself from her romantic dilemma, leads to the delightful and surprising climax of this laughter-filled entertainment.

Portraying other important rôles in "Tom, Dick and Harry" are Joe Cunningham and Jane Seymour, as Ginger's parents, Lenore Lonergan, as her little sister; Vicki Lester, as an usherette, and Phil Silvers.

Enthusiastically received by the American Press, "Tom, Dick and Harry" has broken records in the U.S.A. a performance that is expected to be repeated in Britain.

Newport Again Loses Sunday Opening

SINGLE VOTE DECISION

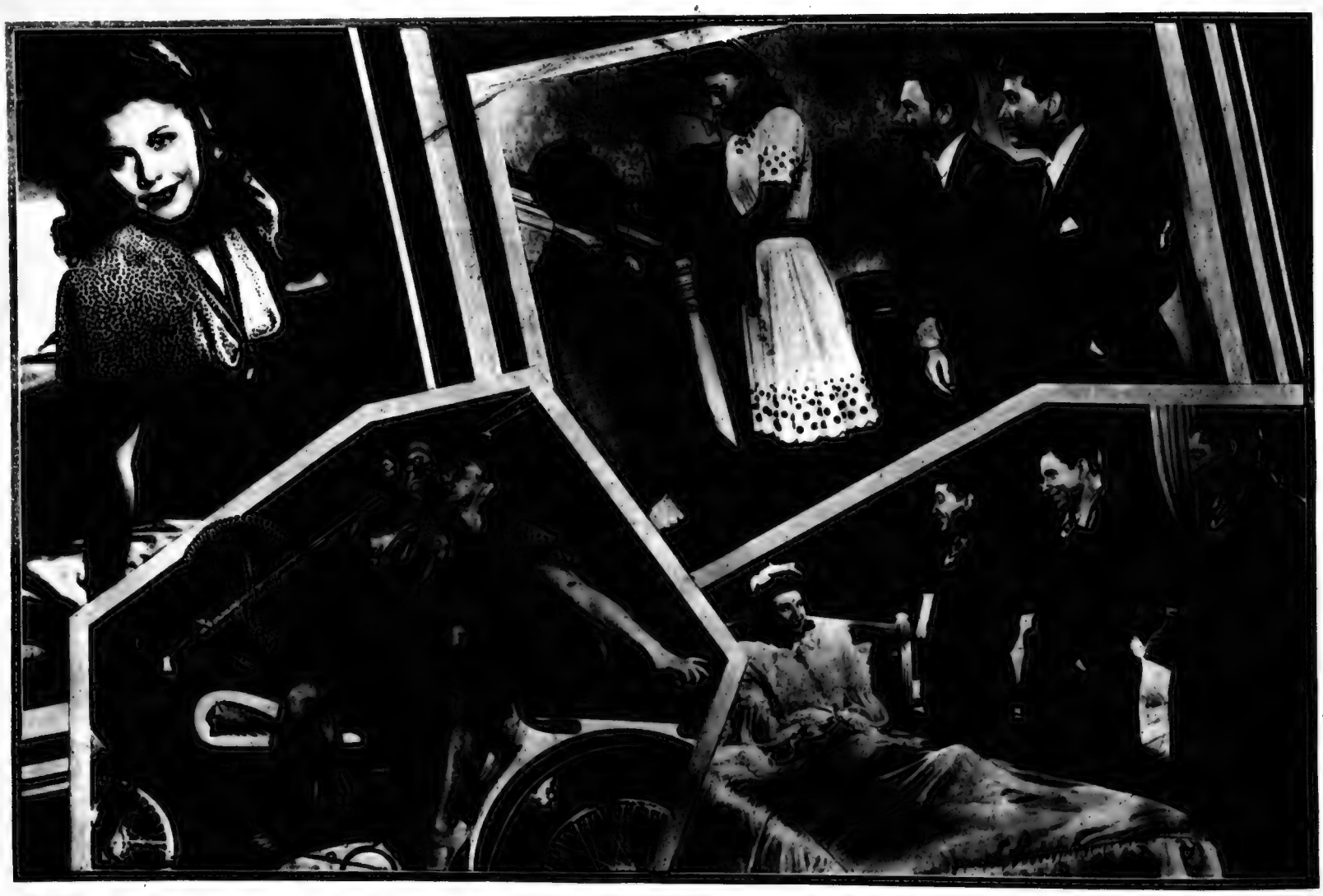
ALTHOUGH the Newport Watch Committee by a single vote forwarded a strong recommendation to the Town Council that Sunday kinemas be given an experimental trial period of three months, the Council when it met last week turned the recommendation down—again by a single vote, 16 to 15.

Strong letters of protest were read from 25 religious and other organisations in the town, and a letter from the Newport Council of Christian Congregations argued that the growth of juvenile crime in the borough was acute and that "Sunday kinemas will add to the difficulties of those who seek to train them to be good citizens."

The viewpoint of kinema proprietors was submitted in a letter from H. W. Musselwhite, manager of the Odeon, Newport, who said: "Kinema proprietors are anxious that there should be no misunderstanding regarding the position of labour. The General Secretary of the N.A.T.K.E. has informed the Newport branch of the Union that, in view of war time conditions, it is not the policy of the Union to oppose the Sunday opening of kinemas. The Union deems its responsibility to be confined to safeguarding the conditions under which its members labour."

A letter from C. H. Davies, Newport, on behalf of the N.A.T.K.E., pointed out that following a joint meeting of managers and employees held on October 7 it was decided by a unanimous vote to adhere strictly to the resolution passed at a previous meeting to the effect that members were prepared to entertain the troops with concerts the proceeds of which would be forwarded to charities.

"TOM, DICK AND HARRY"



When a girl has three beaux in love with her it's difficult to decide which would make the best husband. And such is the predicament of Ginger Rogers in her latest RKO-Radio offering TOM, DICK AND HARRY, a hilarious romantic comedy. Her three suitors are Alan Marshal (Dick), George Murphy (Tom), and Burgess Meredith (Harry).

Each One a Winner!!!

APPROX. RELEASE DATE	TITLE	STARS	CERT.	LENGTH	RUNNING TIME	REG. NO.	C.E.A. MARKS	DESCRIPTION
Immediate	"WEDDING REHEARSAL" Light Comedy	Merle Oberon, Roland Young, John Loder, Wendy Barrie, Joan Gardner	"A"	6,017'	65 mins.	B.7726	8¾	One of the smartest, wittiest productions born for the screen, introducing a distinguished box-office cast.
Immediate	"JUST SMITH" Crook Farce	Tom Walls, Hartley Power	"A"	6,863'	76 mins.	BR.9246	8¼	Crook Farce adapted from Frederick Lonsdale's favourite play "Never go back."
Immediate	"BLACK LIMELIGHT" Mystery Thriller	Raymond Massey	"A"	6,200'	68 mins.	BR.R/327	8¼	Strong, gripping, action drama—superbly acted.
December, 1941	"DOMINANT SEX" Modern Comedy	Diana Churchill, Phillips Holmes	"A"	6,680'	74 mins.	BR.14200	8½	Ran for over seven hundred performances on the stage and is even better on the screen. A piquant and human story everyone will understand and revel in.
January, 1942	"HOLD MY HAND" Musical Comedy	Stanley Lupino, Sally Gray, Jack Melford	"U"	6,709'	74 mins.	BR.R/553	8¼	It's a winner!! Hands down! Lashings of laughter and marvellous music.
February, 1942	"GLAMOROUS NIGHT" Ivor Novello's Musical Operette	Mary Ellis, Otto Kruger	"U"	6,703'	74 mins.	BR.14655	8	Drury Lane's famous Ivor Novello spectacle. One of the best films ever made in Britain. Music and romance lavishly displayed.

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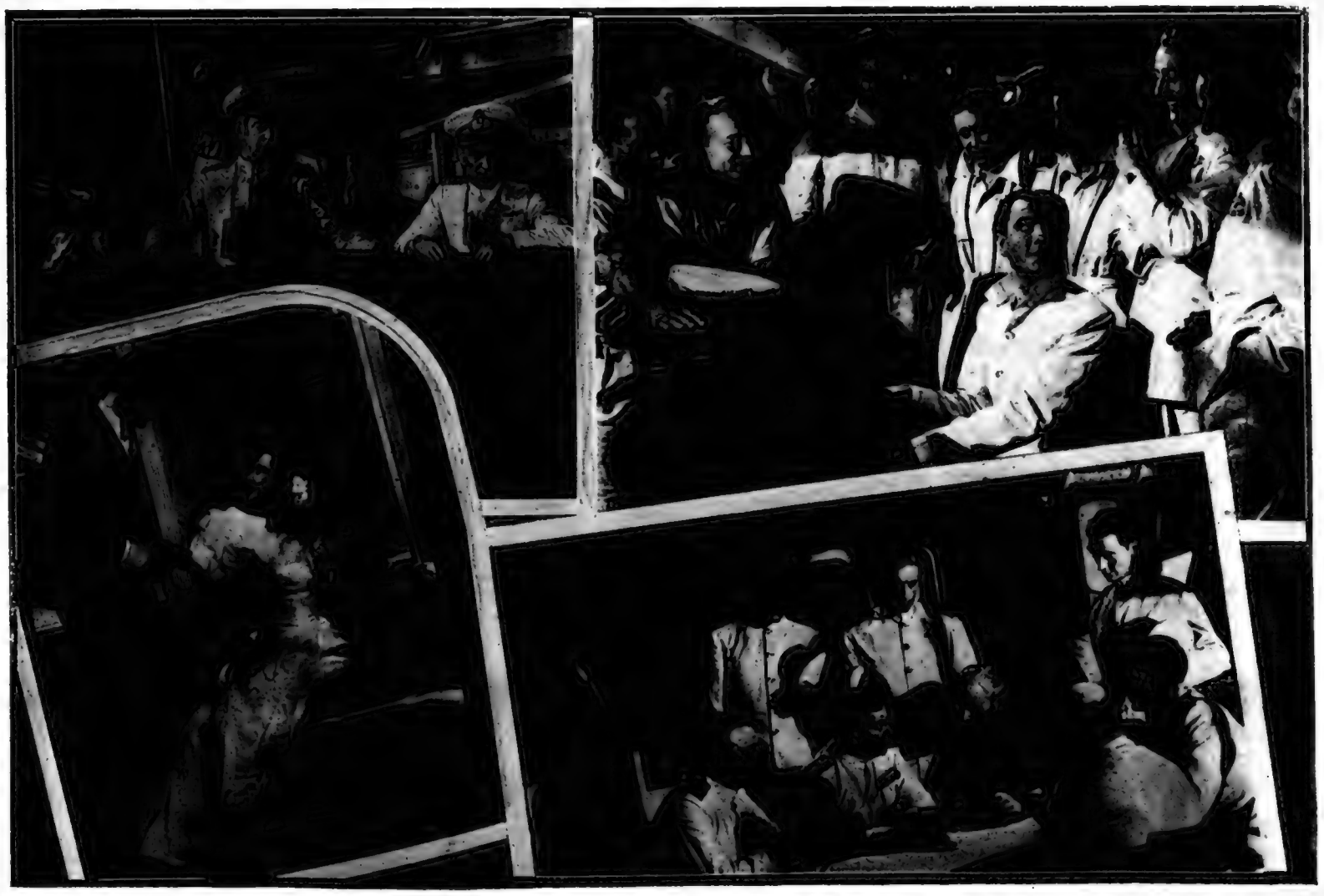
"SHIPS WITH WINGS"



John Clements and Leslie Banks star in Michael Balcon's epic of the Fleet Air Arm, SHIPS WITH WINGS, which will shortly be shown in the West End by United Artists. Strong supporting cast is headed by Jane Baxter, Ann Todd, Basil Sydney and Edward Chapman. It features the famous "Ark Royal"

BIG SPECIALS HEAD NEW 20th-FOX GROUP

"A Yank in the R.A.F." and "Sun Valley Serenade"

TWO of the most important offerings on the company's powerful new line-up head the group of pictures which 20th Century-Fox are currently Trade showing. These are "A Yank in the R.A.F.," the eagerly awaited drama of an American flier who wanted thrills, and Sonja Henie's first picture for more than eighteen months, "Sun Valley Serenade." The complete list also includes "We Go Fast," "Riders of the Purple Sage" and "Marry the Boss's Daughter."

"A Yank in the R.A.F." is one of the greatest film ventures ever undertaken by Darryl Zanuck.

More than fifty thousand pounds of the cost went into the re-enactment of the evacuation from Dunkirk scenes, which form a spectacular finale to the picture, said to be the most exciting series of ground and air battles ever included in a motion picture.

To ensure absolute authenticity the co-operation of the British Air Ministry was obtained and 20th Century-Fox were able to shoot 10,000 feet of thrilling serial operations from both fighter and bomber stations in this country.

All types of fighting 'planes in action and the most sensational aerial fight are seen. Every phase of the great battle for Britain has been re-enacted—the take-off of an R.A.F. squadron on the bombing of German cities, dog-fights in the clouds, and attacks on German ports, rail yards, hangars and troop formations. Messerschmitts shot down over this country were used in some of the scenes.

Tyrone Power in Title-Role

"A Yank in the R.A.F." is neither, strictly speaking, a war story nor is it an out-and-out aviation film. The real story of the picture is woven against this thrilling background of the life of the daredevil fliers who guard our skies. It is a realistic human story of an adventurous, devil-may-care American Eagle who ferried a bomber across the Atlantic for aerial thrills and to rejoin the girl he loved. He eventually joins the R.A.F., and it is the life of our danger-loving airmen as seen through the eyes of an American, played by Tyrone Power, that forms the dramatic highlights of the film.

Betty Grable, who rose to stardom in song and dance films, gets the opportunity to display her talents as a straight dramatic actress as well as furnishing tuneful songs and dances. Others in the cast include John Sutton, Reginald Gardiner, Gladys Cooper (in a tensely emotional mother rôle), Donald Stuart, Richard Fraser, Denis Green, Bruce Lester, and many others.

A flier himself, Henry King directed "A Yank in the R.A.F."

Darryl Zanuck has specifically avoided too much tragedy in filming "A Yank in the R.A.F." With all its thrills, the film is packed with comedy and romance, which forms a vital part of the picture, which will surely take its place in the ranks of the biggest box-office hits of all time.

Gay Sonja Musical

Sonja Henie returns to the screen after an absence of eighteen months in "Sun Valley Serenade," a gay musical set in the beautiful backgrounds of the famous winter playground of America

Thrilling winter sports and lavishly staged ice revels form spectacular highlights of this picture, which tells the story of a piano player in Glenn Miller's band who finds that the child refugee he has offered to care for, because it will provide him with good publicity, turns out to be the beautiful Sonja.

John Payne is the piano player, and he tries to duck out of his agreement, but Sonja keeps after him much to his discomfort and the annoyance of his fiancée. Sonja announces that she intends to marry him, and, despite the fact that John gives her a decided rebuff, follows him to Sun Valley, where the band have an engagement. Nevertheless, Payne spends most of his time skiing with Sonja since his fiancée dislikes outdoor sport, and Sonja has plenty of time and opportunity to win him over.

Glenn Miller, and his Band and the numerous numbers written by Mack Gordon and Harry Warren form an integral part of the story. H. Bruce Humberstone directed.

Gay Romance

"We Go Fast" is the gay story of two wisecracking motor-cycle cops who are both in love with the same pert waitress.

This is a high-speed romance which develops into a hilarious mix-up of crooks, impostors and civic racketeers when the two arms of the law, intent on enforcing speed regulations, run up against local politics and politicians, Lynn Bari, Alan Curtis, Sheila Ryan and Don Deforest play the principal roles, and Ernest Truex, Gerald Mohr, George Lessey and others. William McGann directed.

New Western Star

George Montgomery, who is considered one of the very best "hets" in Hollywood, stars in his first Western in "Riders of the Purple Sage," one of the finest of Zane Grey's stories, packed with fine riding, gun-play and thrills.

Four well-known leading players, Mary Howard, Robert Barrat, Lynne Roberts and Kane Richmond, are featured with Montgomery, who appears as a mysterious stranger, tangling himself up with Judge Dyer's Vigilante Committee. The Judge is using the Committee as a blind for his stealing of thousands of acres of land for himself How Montgomery upsets the Judge's plans and protects his friends is shown in an exciting fast-moving climax. James Tinling directed.

Streamline Comedy

This new group is rounded off with one of the gayest streamlined comedies of the year, "Marry the Boss's Daughter." It is a diverting story of a modern young go-getter who tried half-a-dozen short cuts to success only to find the best way is to start at the top. A college boy comes to New York determined to smash his way to success via the hard way. But long hours, indefatigable industry, talent, and a nose to the grindstone don't prove very effectual.

"Going over the heads" of his superiors, with economy recommendations and other short cuts to the big boss's ear win recognition but at the expense of faithful employees. So the young man does a right-about-face, makes love to the boss's daughter . . . and from then on success is simple.

The cast is headed by Brenda Joyce, Bruce Edwards, and George Barbier, with Hardie Albright, Ludwig Stossel and other popular players in supporting roles.

Robert Montgomery in a scene from HERE COMES MR. JORDAN, which Columbia showed on Tuesday

FILM IS ROLLING OUT FAST

Columbia Production Impresses Executive

ELEVEN MORE COMPLETED

IF there was one thing which stood out above everything else in my trip to the Hollywood studios it was the speed with which the film is rolling out," states N. B Spingold, important Columbia U.S. executive in a message to the company's London offices.

"The film is coming fast. On my previous visit two months ago, I saw ten completed pictures. On this occasion an additional eleven subjects were completed."

The first production he saw was "Here Comes Mr. Jordan," starring Robert Montgomery.

"When it was over," he says, "there was no doubt in my mind but that Columbia is about to release a great comedy, a most impressive motion picture and a story that has never before been on the screen.

"I went on to attend a sneak preview of John M. Stahl's 'Our Wife,' starring Melvyn Douglas, Ruth Hussey and Ellen Drew. This famous script, in which laugh follows laugh, has occupied much studio attention during the past two years. And it came home to roost on the screen . . . . very successfully.

Sharply contrasting with these two comedies was "Ladies in Retirement" which Mr. Springold says "fascinated" him. "It is highly dramatic," he states, "rather grimly etched and presented with great power. Ida Lupino is outstanding. Louis Hayward shines in a new type of characterisation. Elsa Lanchester and Edith Barrett do superb jobs. Charles Vidor does a flawless job of direction and pictorially the photography in itself is an important note."

Barbara Stanwyck Signed

Barbara Stanwyck has been signed to make two pictures a year for Columbia over a period of three years. The contract gives the company first call on the star's services during the period in question.

First of the six pictures Miss Stanwyck is making under the new deal is "You Belong To Me," a modern comedy already in production, and in which she is co-starred with Henry Fonda. Wesley Ruggles is producing and directing from an original story written by Dalton Trumbo for the popular team of "Lady Eve." A second comedy for Miss Stanwyck under Wesley Ruggles' Direction have been planned as soon as she completes her current production.

Staff Position at Bristol

While the position regarding male staff remains acute in Bristol it is easier where female staff is concerned, and at the moment there does not appear to be any difficulty in obtaining usherettes, though, perhaps, they are not up to the standard of pre-war days. But how long even these will be available it is difficult to say if there is a further drive to get more girls into the war industries or the services.

THE DUNKIRK BEACHES

A realistic reconstruction of the evacuation from the Dunkirk beaches is one of the high lights of A YANK IN THE R.A.F., which 20th Century-Fox is Trade showing this week. Tyrone Power and Betty Grable are starred

Penny Singleton as Blondie in HENPECKED (Columbia).

BIRMINGHAM CLOSING DECISION

WAITING ON THE CHIEF CONSTABLE

WHILE the question of Birmingham accepting the advice of the Home Secretary regarding the closing hour for places of public entertainment was in the balance at the week-end Wolverhampton exhibitors on Friday last received the good news that Chief Constable Tidley had lifted the 9 p.m. closing order. Kinemas in that town, therefore, have temporarily adopted 10 p.m. closing.

So far as Birmingham is concerned B. C. Muggleton, secretary of the local branch of the C.E.A., states that exhibitors are awaiting a move by the Chief Constable.

Since the beginning of September 9 p.m. has been the closing hour on weekdays as well as Sundays. Owing to restricted transport services and black-out conditions this was more acceptable to managements of houses in the centre of the city than those in the suburbs. Even the former, however, experienced some difficulty in fitting in their programmes so as to comply with 9 p.m. closing, and an extra half-hour would be welcomed by the city houses. An extension of the present hours in accordance with the Home Secretary's suggestion would check the downward tendency of attendances at suburban kinemas and automatically end the general complaint of patrons that 9 p.m. closing robs them of their evening entertainment.

Mr. Muggleton anticipates that after consideration of the Home Secretary's statement the Chief Constable will make representations to the Public Entertainments' Committee, and that the latter will then invite representatives of the branch to discuss the matter with them.

Birkenhead Winter Hours

At the Birkenhead licensing sessions last week it was announced by the Chief Constable that from November 1 kinemas must close at 9.30 p.m. and that all other places of entertainment and refreshment would close at the same time. Wallasey and Bootie areas intended to work to the same time.

Sunday hours will be as follows: May 1 to September 30, 5 p.m. to 10 p.m. and October 1 to April 30, 4 p.m. to 9 p.m.

Concerning Christmas Day and Good Friday the permitted hours should be 2 p.m to 9 p.m. Employees who worked on those days would receive double pay.

All applications for music and singing and music and dancing licences were granted for 15 kinemas.

10 p.m. Closure at Newport

A 10 p.m. curfew has been imposed by the Chief Constable at Newport.

Steps have been taken, said the Mayor, to see that there shall be no unfair advantage to any one kinema. A rota has been prepared under which two places of entertainment will close at 9.30, three at 9.45 and two at 10 p.m. Five places of entertainment outside the centre of the town will be allowed to remain open until ten o'clock.

PROJECTIONIST CONCHIE

To Remain at his Job

The South-Western Conscientious Objectors Tribunal, at Bristol, revised the condition of exemption imposed on Richard Cyril Ellis, a kinema projectionist, of 46, Adelaide Street, Penzance, Cornwall, when he appealed on medical grounds.

Applicant was first an attendant at a local kinema and later became operator at the house. He applied for exemption from military service last year, and was granted conditional exemption, the condition being that he undertook some form of work on the land.

He now produced medical evidence that he was unfit to do land work, and after examining the evidence the Tribunal were satisfied that his state of health would not allow him to carry out the condition imposed, and they altered it to exemption on condition that he continues as a kinema projectionist.

HOW KINEMAS INCREASED WAR OUTPUT

The Role of the Manager

THE role of the kinema in war time provided the theme for two addresses to Rotarians during the past week. At Crosby (Lancs.) a speech was given by P. F. Inkister, Lancs. and Cheshire Supervisor for A.B.C., while at Gosforth (Northumberland) George Cowan of Central Agency Films, Newcastle, was the speaker.

Mr. Inkister said shortly after the outbreak of war kinema managers were given a fully detailed course of instruction in anti-air raid procedure.

"Throughout our circuit, which covers a very extensive area, there has not been a single casualty, a single air panic, since the war began," he said.

"This extremely gratifying record has only been possible because of the public co-operation with managers who knew just what to do at the right moment."

Managerial Uniform

Speaking of the important rôle of the manager, Mr. Inkester said: "When you see a kinema manager in the foyer attired in smart evening dress you should not assume that he is a thousand pound a year man. No sir. Evening dress is his uniform. Nevertheless, reputed circuits in this country—and most of them are—see that their managers are usually financially satisfied."

The "Opulent" Manager

Strangely enough, the managerial uniform was mentioned by Mr. Cowan when he spoke to Gosforth Rotary members. Dealing with the problems of kinema managers, he said that they might labour under the delusion that their secretary, Mr. Gilbertson (manager of the Royalty, Gosforth), had an easy and opulent job. "He has done a lot of work before appearing resplendent in the foyer behind a stiff front and large cigar. And he would be more than human if he always felt so genial as he looks."

He gave some astronomical figures as to the war time capacity of kinemas in this country. The talkies entertain over 1,050 million people in the United Kingdom annually, and at any given moment during kinema hours 13 million people were watching the silver screen. He spoke of the relief from war time strain afforded by the kinema to the war worker, the harassed housewife and that figment of our imagination, the tired business man—that latter desperately endeavouring to get away from the cataclysms of coupons and the quicksands of quotas.

Effect on War-Work

A startling example of the effect of the kinema on industrial output was afforded by the rise in production when kinemas reopened after being closed for the first two weeks of war.

He dealt with how Russia had used her powerful propaganda films to such an effect and both she and Germany had given the propaganda film department a status equal to that of the armed forces, a course which our Government could very well emulate.

He felt that if kinemas had existed a hundred years ago war would have been discarded into the limbo of forgotten things and science and social emancipation would have quickened their tempo.

NEW M-G-M FILMS IN PRODUCTION

News of several new productions at Culver City has been received.

John Steinbeck's "Tortilla Flat" will shortly be starting production with Spencer Tracy in the lead, under the direction of Victor Fleming.

"Mr. and Mrs. North," starring Gracie Allen, will be brought to the screen by Irving Asher with Robert Sinclair in charge of production.

Lana Turner is to star in two new films, the first, "Nothing Ventured," and the second, which is to be directed by Joe Pasternak and is the story of a girl photographer, "They Live by Night."

M-G-M also announce their purchase of the best-seller, "Above Suspicion." This story by Helen MacInnes is set in England, France and Germany, and deals with the exciting adventures of a married couple, agents of the British Government.

Robert Armstrong, Ralph Bellamy, Errol Flynn and Fred McMurray in the Technicolor production DIVE BOMBER, which Warner will shortly Trade show.

"Dive Bomber" for Early Show

AERIAL SPECTACLE IN COLOUR

SEVERAL of the most important productions on Warner Bros.' 1942 schedule have arrived in England and have been viewed by Max Milder and his sales executives, who are now allocating them for early trade-showing. The pictures reflect the soundness of Jack L. Warner's production policy, and, according to advice from Burbank, they can be taken as a demonstration of the company's announced determination to invest every available dollar of revenue to maintain the amusement world.

The two latest arrivals are "Dive Bomber" and "Navy Blues." Starring Errol Flynn and Fred MacMurray, "Dive Bomber" is a spectacular aerial-thriller in Technicolor, directed by Michael Curtiz. The story strikes a new note by concentrating on the flight surgeons, whose work and research through years have gradually reduced the air-pressure risks to pilots in fast-flying operations, and also made possible the stratospheric flying of this war. American reviewers comment particularly on the latest developments in Technicolor photography which add considerably to the picture's sky sensations. Important rôles are taken by Ralph Bellamy, Regis Toomey, Herbert Anderson, Louis Jean Heydt, and Craig Stevens.

Naval Musical

"Navy Blues" comes as a musical contrast, produced with lavishness reminiscent of "42nd Street" and the early "Gold Diggers." Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley and a host of other artists supply the comedy and new song numbers, directed by Lloyd Bacon; but the picture is equally notable for its large-scale dance ensembles high-lighted by the Navy Blues Sextette.

Earlier arrivals included Edward G. Robinson, Marlene Dietrich and George Raft in "Manpower"; Edward G. Robinson, Ida Lupino and John Garfield in "The Sea Wolf"; Geraldine Fitzgerald, James Stephenson and Donald Crisp in "Shining Victory"; Priscilla Lane, Jeffrey Lynn, Ronald Reagan and May Robson in "Million Dollar Baby"; Eddie Albert, Jean Leslie, Jane Darwell and Alan Hale in "Thieves Fall Out."

A British Subject

The British contribution to the list is "This Was Paris," a vivid view of life and intrigue in the French capital from the beginning of the war until the collapse. With principal roles played by Ann Dvorak, Ben Lyon, Griffith Jones and Harold Huth, "This Was Paris" has already been tested at sneak pre-views, and results confirm the belief that it will be the most popular picture to come from Teddington since the policy of high-budget production was inaugurated.

Two Mark Twain Films

Jesse L. Lasky, who produced "Sergeant York" in collaboration with Hal. B. Wallis for Warner Bros., is now preparing his second picture for the company, "The Adventures of Mark Twain." The script is finished, and Lasky is seeking a star to impersonate the famous American humorist, upon whose life the story is based.

He has also acquired screen rights to one of Mark Twain's most celebrated stories, "A Connecticut Yankee at King Arthur's Court," which will be his following picture under his long-term contract with Warner.

Carson and Gleason as Comedy Team

Jack Carson and Jackie C. Gleason are being developed as Warner Bros. latest comedy team, following their successful association in "Navy Blues." They are now working in "You're in the Army Now," directed by A. Edward Sutherland, and have been listed for further assignments together in the company's plans for large-scale musicals.

Another Bette Davis Protege

On the recommendation of Bette Davis, Warner Bros. have cast young Richard Travis opposite her as the newspaper reporter in "The Man Who Came to Dinner." The role is the most important male character in the picture aside from the title part, to be played by Monty Woolley.

Richard Travis, six foot-three and blonde, is from Arkansas, where he achieved prominence under the name of William Justice, first as an athlete, then as newspaper writer and film critic, and then as a radio and stock company actor. Travis, by the way, is the first player cast for Frank Capra's Warner Bros. production of "Arsenic and Old Lace."

Established players whom Miss Davis recommended for their first good roles are Jane Bryan, Jeffrey Lynn, Geraldine Fitzgerald and the late James Stephenson.

Believes in Unbeliever

Director Irving Rapper postponed a scene of Warner Bros.' "One Foot in Heaven" a full week in order to get Jerome Cowan for a small but important part. Cowan plays an atheist, who argues with Fredric March, starring as a Methodist minister.

Rapper waxed enthusiastic about Cowan to the Rev. Dr. Norman Vincent Peale, religious technical adviser for the picture.

"We've got a great atheist," he said. "He's a fine actor, very convincing." "In that case," commented Dr. Peale, drily, "I'm more glad than ever that we've got a fine minister."

"The Male Animal"

The next role for Joan Leslie, who scored a personal success opposite Gary Cooper in "Sergeant York," will be the part of Patricia, the younger sister, in "The Male Animal." The character was played by Gene Tierney in the New York stage production of the play upon which the Warner Bros. film is based.

In this, her next screen appearance, sixteen-year-old Miss Leslie will share the featured billing with Henry Fonda and Priscilla Lane. Jack Carson, Hattie McDaniel, Charles Drake and Jean Ames are members of the strong supporting cast. The picture will be directed by Elliott Nugent, who wrote the play in collaboration with James Thurber, and also acted the leading male role in the Broadway production.

New Comedy Hit

"The Man Who Stayed to Dinner," most successful comedy Broadway has known for many years, has just completed a run of 92 weeks in New York.

How valuable Hollywood considered "The Man Who Stayed to Dinner" is reflected by the stiff fight Warner Bros. had to put up against every major distributor before securing the show from George S. Kaufman and Moss Hart.

Jack L. Warner has listed the comedy as one of the most important on the forthcoming schedule. With Bette Davis as feminine star, it will introduce to the screen Monty Woolly, who was the male star throughout the entire Broadway run. Ann Sheridan, Billy Burke and Richard Travers have also been assigned to top rôles under the direction of William Keighley.

A scene from THE GREAT MAN'S LADY (Paramount), reviewed in this issue. Barbara Stanwyck and Joel McCrea are starred.

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QUOTA'S VICIOUS CIRCLE

Showmen Summoned for Lack of Supplies

By P. L. MANNOCK

FUTURE historians may well puzzle over the economic contradictions that are a feature of Britain at bay in these momentous days. It is an offence to have too much of certain supplies such as foodstuffs; but it is also an offence not to have enough supplies of home-made celluloid entertainment. An over-enterprising householder can be fined for hoarding tinned goods; and at the same time two leading West End kinemas are summoned for not obtaining and exhibiting the legal minimum of British films. Thus both a glut and a shortage are classed as penal breaches of the law.

THE same Government which gravely charges British exhibitors with not showing one British feature in seven is the Government which makes such showings out of the question by restricting the manufacture of such films. The time has gone by when an exhibitor who defaults in this way can be charged with lack of patriotism. The showman is the first to admit that the poor quality of British films is not to be urged as an extenuating factor in non-compliance with the Quota provisions, for he knows better than anyone, that—

(1) The old prejudices no longer exist, and that

(2) The excellence and appeal of our films are on a higher plane than at any time in the Industry's history.

To-day he would gladly show more British films than is legally compulsory, if he could only get them. He cannot get them, and he will inevitably find it more hopeless to get them, in the face of short supplies; and a Quota percentage that actually continues to increase makes the prospect positively ludicrous—if one can forget its tragic side.

I AM reliably informed that Russian production is not only continuing, but will go on, even in the face of the threat to national existence of the greatest armed forces in history now battering at its doors. Members of our Government are desirous of preserving British production; but it is not hard to foresee the fate of our studios through the trying months and maybe years of the war's continuance. It will be in effect a series of periodical compromises between the demands of direct man-power for the national effort and the sturdy persistence of producing companies struggling to provide output—an output which must certainly be a diminishing one.

NOR does it require second-sight to prophesy the future of the Films Act provisions. Many hundreds of showmen have already rendered themselves liable to fines for defaulting in percentage, through no fault of their own. Wholesale prosecutions of this kind are a mockery, and even if the fines, in deference to the facts, are nominal ones, the machinery of prosecution and defence is a sad waste of public time and public and private money at such a moment in our history, to say nothing of its being calculated to bring the law into contempt.

Until the Act is modified, however, prosecutions will multiply. Revision of the Act, if it must come, had better come soon, and thus remove the occasion for hundreds of legal cases. Adjustment is not a step to be hastily determined in the ordinary way; and no one can accuse the Government of rushing things. But there has been plenty of time to fix a new Quota scale in harmony with a safeguarded minimum of studio output.

Such output is not a matter of finance. Indeed, if it were, one might be tempted to impose very heavy fines on exhibitors, earmarking the money for production and thus bringing about that direct interest in supplies which has inspired many schemes and resulted in so much nervousness among showmen.

MONEY is not the problem at all. Resources, materials and personnel are the only problem—the normal ingredients of picture-making. The production side of the Industry has now brought about something very much like the rationalisation of its essentials, and is to be congratulated on doing what was so badly needed for so many years. It is entitled to an even break.

I firmly believe that good British films to-day stand less in need of the compulsory showman quota than ever before. This is a valid argument for the repeal of quota provisions altogether—but only up to a point. The vicious circle, however, is plain. A reduction of the quota, much less its abolition, might easily be hailed by the pressing advocates of national manpower as a golden opportunity for demanding still further withdrawals from our studios; and I would rather see hundreds of showmen prosecuted and lightly fined than the shrinkage of production accelerated in this way. For this reason the retention of the Act preserves a moral safeguard, quite distinct from the letter of its provisions. Now, as never before, the Act is helping to preserve the existence of the Industry.

IF this is so, then we are faced with the odd situation that our American friends, willing to spend millions in our studios, have a direct interest in supporting the Quota provisions, which may keep enough studio staffs busy to make American-sponsored films. Much of these gigantic "frozen assets" have a chance to turn over a profit in the form of completed, exported British pictures. Men like Ben Goetz and popular Citizen Bob Kane, allowed to use such money in this logical practical way, are at least entitled to the use of the machinery of picture-making, without which the

Continued on page 37

Canadian Settings for "Flying Fortress"

INGA ANDERSON JOINS CAST

Cutts as Casting Director

SCENES connected with the training of Atlantic ferry pilots, at the Atfero (ferry pilots' headquarters) in Canada, occupied the floors when I visited Teddington last week, where Walter Forde is directing Warner's British production, "Flying Fortress," starring Richard Greene and Carla Lehmann.

Authentic reproduction of the famous war time Atfero headquarters, which control the operations of all deliveries of planes across the Atlantic to Britain, have been built. The scenes filmed in these sets will show the public for the first time the thoroughness of the preparations pilots undergo before being entrusted with piloting across the costly Fortress. In these scenes, Richard Greene, who has turned from playboy to pilot, Donald Stewart and Basil Radford appear.

Nurse and Valet

On the set I was surprised to meet my old friend Inga Anderson, who is well known on the stage and radio. She has always wanted to play a straight rôle, and Graham Cutts, who is casting director, has given her a rôle as a nurse in a sanatorium, and Walter Forde tells me he is very pleased with her performance. Another fine piece of acting has been turned in by Charles Heslop, as a gentleman's gentleman. He has struck a rich vein of comedy that blends perfectly with the swift-action opening of the picture.

I made a tour around the workshops to watch the technical crew building replicas of the Flying Fortresses, in which the most important sequences of the production will take place.

Aircraft Spares

The workshops have the appearance of aircraft hangars where new planes are being made. Wings, cabins, struts, propellers, bomb-racks—all the thousands of parts required in one of the stratospheric flyers are being assembled under the supervision of men who know how aircraft are built, and are working from blue-prints and photographs of interiors so that every detail will be authentic. For aerial sequences, actual Flying Fortresses will be used, and their exploits will be exactly in accordance with the official reports of the pilots who have taken them on raids over Berlin.

Richard Greene made his first appearance on the set on Wednesday, in his rôle of a playboy whose career becomes too hectic even for Broadway; Carla Lehmann has appeared in several scenes as a stormy petrel of the New York Press, determined to expose the playboy's private life.

Authentic American

For the editorial department of an American newspaper, Graham Cutts, casting director at Teddington, struck a simple solution of the problem of finding American-speaking newspaper men for this scene. An American correspondent gathered from his index many United States reporters, who formerly worked on the Continent and have been more or less stranded in London since Hitler overran Europe.

Basil Emmott, the cameraman and one of our greatest technicians, has turned in some very fine camera work which, considering the difficulties of the shapes and sizes of sets, is the highest praise I can bestow.

A considerable amount of trick work has still to be done for the picture, details of which will appear in a later issue of KINE. The film has a three-month schedule and is the most important production yet undertaken by Warner's British plant.

S. W. SMITH, who is restarting production

"GARRISON THEATRE" TO BE FILMED

Radio Cast Signed

THE famous broadcasting feature of the war, "Garrison Theatre," is to be filmed by S. W. Smith, managing director of British Lion.

By arrangement with Jack Hylton, Mr. Smith has acquired the screen rights of "Garrison Theatre" and negotiations are now in progress for securing adequate studio space.

All the best of the stage version—now nearing its 1,000th performance, incidentally, will be retained, with the addition of much new up-to-date material.

Budgeted at a record figure, the film will feature an outstanding cast of the radio show. Jack Warner will be in it, complete with "blue pencil," letters from "my bruvver Sid," and the "bike" which requires such continual "minding." Tommy Handley, another great favourite with the public, and Joan (Littel Gel) Winters will introduce several new song numbers.

Jack Hylton, with his band, will be a leading attraction, whilst the services of a large number of big British stars are now being sought, with the declared object of making this film the greatest all-star screen musical to come from a British studio.

FIVE-MINUTE M. of I. FILMS

Jimmy Rogers and Terence Egan Bishop are making a new five-minute film for the M. of I. called "Poultry" (keeping chickens in the back yard, etc.). Rogers is directing, but the script has been written and is being supervised by Bishop. These two have just returned from Scotland; Bishop having just completed a short Technicolor on Harris tweed for the British Council, and Rogers from the Clyde where he has been making, also for the British Council, "Song of the Clyde."

For this latter film Rogers reversed the usual procedure and had the music recorded first, took the recordings up to Scotland with him and shot the pictorial accompaniment to match the music.

Final arrangements are being made by Paul Soskin for the start of his film "Fate Knocks the Door," which, with Anthony Asquith directing, will take the floor at Denham early next month.

REAL CONVOY SCENE IN WARNER FILM

Warner Bros. Teddington Studios have sent the Burbank Studio a special film obtained from the British Signal Corps, which shows the attack of a German submarine on a convoy.

This film is to be incorporated by Warner Bros. in their forthcoming production, "Iceland Patrol" (formerly called "Across the Atlantic"), a picture about convoy operations.

SHORTAGE OF BIT PLAYERS

Owing to the extreme shortage of small-part artistes, bit players home on leave from the Services are earning welcome additions to their Service pay by taking their holiday on the set in current films. Crowd artistes are also scarce, and anyone who has previously done this work ringing up the studio is sure of an extra guinea or two. As the call-up becomes more severe the casting department's problems will become even more difficult unless some form of reservation or release of men and women from the Services is introduced.

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Deborah Kerr photographed amid the ruins of the two main projection theatres at Denham Studios, which suffered during the recent blitz on London.

TWO NEW BUTCHER PRODUCTIONS

"SOMEWHERE IN CAMP" AT RIVERSIDE

Two new features of topical interest are announced by F. W. Baker, of Butchers. First of these, "Somewhere In Camp," will go on the floor at Riverside next Monday co-starring Harry Korris and Frank Randall. It will be followed immediately by "Front Line Kids."

"Somewhere In Camp" is a Butcher-Blakeley production and will be directed by John E. Blakeley with the now famous team of Harry Korris, Frank Randall and Robert Vincent. It is a musical burlesque based on a story by Ronnie Parsons, adapted by Anthony Jones. Johnny Singer will play the juvenile lead.

Casting is still in progress for the feminine juvenile lead, and KINE understands tests will be shot at the studio on Sunday.

Technical crew includes Steven Dade, cameraman; Billy Bayle, assistant director; Bill Kemsley, art director; Peggy Singer, continuity, and Percy Mackey will again be musical director.

Butchers Trade show activities have been strenuous of late, chiefly concerned with "Gert And Daisy's Week-End" and "Sheepdog Of The Hills," and preparations for an early showing of "Bob's Your Uncle," first picture starring comedian Albert Modley with Jean Collin as leading lady.

ARTHUR ASKEY AT ISLINGTON

A Back Room Boy

Following a fortnight's hold-up, the new Askey film will now take the floor on October 27 at Islington, directed by Herbert Mason. Moore Marriott and Graham Moffatt are in the main supporting roles.

"Big-Hearted" Arthur this time portrays one of the "back room boys" of the B.B.C., who gets himself sacked because his fiancée disapproves of his work, and we next find him in charge of a lonely lighthouse as a "Met" expert, at last free of the influence of women.

Spies involve "Big" in numerous exploits, which include a bevy of beauties who are shipwrecked and have to be accommodated in the big lighthouse. The experience has a sad effect on his views concerning the extent of feminine influence, even in remote parts of the world.

Tests are now in progress at Islington, with Jack Cox as cameraman and Herbert Mason is finding the task of filling many of the roles difficult in face of the many calls on small part players.

Quota's Vicious Circle

Continued from page 36

wealth of Golconda is powerless to turn out a single exposed foot of celluloid.

THEY need, as British producers need, floor space, staff, technicians and players. We are exporting to America most of our whisky and clothing, as part of economic policy. Such films as we can export have more than an economic importance in the view of anyone with the least imaginative faculty. They represent the national outlook, whether the subjects are related to the war or not.

We hear plenty of authenticated regrets that British propaganda abroad, and especially in the United States, does this country considerably less than justice. What will be the obvious American comment on conditions which may prevent American film production executives, provided with large sums of American money, from making films which will reflect the British people?

And the Government, surely, must be mildly interested in every kind of export. You cannot normally get a bottle of whisky to-day. If it is important to export so much Scotch spirit, it might also be important to export some more of the British spirit as well.

"UNPUBLISHED STORY" ENDS AT DENHAM

Two Cities' Topical Subject

TO celebrate the completion of shooting on Two Cities-Columbia film, "Unpublished Story," producer A. Havelock-Allan entertained the unit at Denham. A thoroughly good time was had by all, and the high spot of the evening was Havelock-Allan's brilliant conjuring trick when seemingly from nowhere packets of cigarettes were produced by him for the guests—a trick which was very much appreciated.

Last week saw the final shots of scenes at Victoria Station with the rounding up of the Nazi spies; an exciting sequence played against the dramatic background of Victoria Station with its dim night lighting adding to the thrill of the action. The film is now in the cutting room in the capable hands of editor Reginald Beck.

From a story by A. Havelock-Allan and Alan MacKinnon "Unpublished Story" was inspired by the Battle of Britain and the epic events of Dunkirk and the grim months that followed that memorable date, September 7, 1940, the start of London's blitz. The plot tells also of the unseen dangers from within, but like the threatened invasion, was prevented from materialising. The central characters are newspaper reporters, played by Richard Greene and Valerie Hobson, from whom we learn something of the thoughts, fears, and, above all, the hopes that the times inspired.

Part of the action takes place in the editorial offices of a National newspaper with its routine during this crucial period in world history. We see the paper carrying on through the blitz and arriving, without fail, though possibly a little late, on the doorsteps of its public. One of the many dramatic highlights in the film is the bombing of the newspaper office, based on actual fact. The great fire of the London docks on the eve of September 7, 1940, and the first big London raid are reproduced in the film, together with moving scenes at Victoria Station with the return of the B.E.F. from Dunkirk, and many other stirring incidents, including those in a Tube shelter and First-Aid post. The story also concerns the efforts of two reporters to prove that a certain peace organisation is Nazi inspired, and their activities in this direction involve them in some difficult situations. Certain scenes played in the black-out give dramatic significance to many of the incidents.

Valerie Hobson and Richard Greene head a really strong cast, including Basil Radford, Frederick Cooper, George Thorpe, Miles Malleson, Brefni O'Rorke, Henry Morrell, Roland Culver, Muriel George, Ronald Shiner, Andre Morrell, Anthony Shaw and many other well-known feature players.

Bernard and Cyril Knowles, responsible for the camera work on the film, have obtained some brilliant effects.

A. Havelock-Allan produced, and Harold French directed "Unpublished Story," which will be given world release through Columbia Pictures Corp., Ltd.

Theo Lageard, production manager. Nikolaus Brodsky is composing special music for the film.

CURTICE JOINS WALLACE

Alfred Curtice, who has in his professional history a record of 21 years' service with Pathé, has joined Wallace Productions, Ltd., as production manager. In this office he will be in control of the fortnightly editions of "Signs of the Times" and of all production activities. His work as assistant editor of Pathé Pictorial and Pathétone will be well known throughout the business and will be an indication of his value in the new post he assumes.

HISTORIC WALMER SCENES

"Young Mr. Pitt" at Shepherd's Bush

Entering its thirteenth week at Shepherd's Bush, the 20th Century production of "The Young Mr. Pitt," directed by Carol Reed, was concerned with the reconstruction of historic Walmer Castle scenes, connected with the threat of the Napoleonic invasion.

In one scene shot while I was an onlooker, Donat, as Pitt emphasising his point by hammering with his hand on a large map hanging on the wall of his study in Walmer Castle, gave his Cabinet an enlightenment on the strategy of Napoleon, who was then threatening Britain with an invasion. Pitt pointed out that Napoleon was seeking to pin Britain down behind her defences, and thought we would not send half-armed and alone a squadron of the British Navy into the Mediterranean, while he sought to gain Malta, Egypt and India. That we did with the aid of Nelson is history, but in the reproduction of the Walmer Castle scene after Pitt had been recalled to aid his country in its direst need, it sounded all too familiar with the ever-present threat of Nazi invasion hanging over us.

In another scene, played by night with the dark water of the Channel lapping on the beach beyond the castle, Donat has a visitor who brings news almost as odd as the rumours that followed the arrival of Hess. Hugh McDermott, playing an American, who, in the midst of war, came as a negotiator of peace terms between England and France, that he failed dismally is also reminiscent of Hess's arrival.

Phyllis Calvert made her début with Donat this week in exterior scenes shot on the lawn of one of Britain's most picturesque Georgian country homes.

A coincidence occurred during the week, when Herbert Mason was directing tests on another stage. Discovering that one of the young artistes was named Rowena Pitt, he asked her the inevitable question, and she admitted she was a direct descendant of the Georgian Pitt family. Mason took her to "meet Mr. Pitt," and Donat and director Carol Reed questioned her closely on historical details of the Pitt family.

Vetchinsky's art department at present faces two problems: Did George III go down to the sea in a slip, and what was his "Royal Bathing Pavilion"? Future scenes will show Raymond Lovell as the Georgian Monarch taking his famous dip at Weymouth, but history is reticent on how he did it and what the "Bathing Pavilion" of history books was like. The art department would be grateful for information. Perhaps a KINE reader may know and would care to pass the information on to Vetchinsky at Shepherd's Bush.

For the lavish Naval Review Ball scenes the construction gang have built a magnificent cream and gold ballroom which will be shot by Freddy Young, the cameraman who is surpassing even his usual brilliant work on this important 20th Century production.

Based on an original script and story by Viscount Castlerosse, the theme of "The Young Mr. Pitt" has a very close resemblance to current history, yet is authentic in every way, even down to the love interest which is not introduced into the picture merely from the box-office angle.

Maurice Ostrer is in charge of production, with Edward Black producing.

Vinten

Robert Newton, as James Brodie, in a scene from HATTER'S CASTLE, which Paramount is readying for early Trade show.

PRIESTLEY SUBJECT AT ROCK

TECHNICAL CREW

At Denham, Michael Powell started off the present week on exteriors for British National's "One of Our Aircraft is Missing," while at Rock Studios work on the John Baxter production, "Let the People Sing" is well up to schedule.

To follow these subjects, G. W. Parish announces a £200,000 programme which will include "There Are Strangers," a story about refugees, which Richard Vernon will produce and Lance Comfort direct.

Work on this subject will start at Rock Studios in December, when Baxter has completed his screen version of the J. B. Priestley story, "Let the People Sing." Next will come a comedy, yet to be announced, after which there is talk of a two months' close-down, the company's first holiday since the war.

Then will come another John Baxter production, once again a J. B. Priestley story, "When We Are Married," to be followed by a musical, "The Eternal Melody," a programme that should take the company right up to August.

There are still some interiors and exteriors to be filmed on "One of Our Aircraft is Missing," while "Let the People Sing" is not scheduled to come off the floor at Rock until the end of November. The cast of this subject has already been announced. The technical staff consists of John Baxter as producer and director; Wallace Orton, associate producer; Arthur Barnes, assistant director; Phil Rigal and David W. Orton, second and third assistants; Robert Jones, production assistant; Paul Holmes, art director; with Denis Wreford as associate art director and Ward H. Richard as assistant art director. Lighting is by James Wilson with Arthur Grant as his camera operator. Frank Buckingham is on stills. Scenario is by Barbara Emery; music is by Kennedy Russell; George Claff is on make-up; Jack Harris is supervising editor; and Phylis Crocker, continuity.

This week Baxter has been busy on shots in The Dog and Bell Road House in which Edward Rigby, Fred Emney, Alistair Sim, Patricia Roc, Oliver Wakefield and Olive Sloane all appear.

Leslie Howard Starts Interiors

"FIRST OF THE FEW" AT DENHAM

Back from his fighter station location, Leslie Howard commenced work at Denham on Monday with an early sequence for "The First Of The Few."

The set was a reconstruction of the old Supermarine works at Southampton, and the occasion the celebration which followed the British victory in the Schneider Cup Contest of 1922.

In addition to Howard, who was acting and directing, Rosamund John, playing "Mrs. Mitchell," Roland Culver, Herbert Cameron, David Horne, and Townsend Whitling were also at work, supported by a mixed crowd of aircraft workers, their wives and children.

Art Director Paul Sherriff assembled the set from photographic records readily lent by Vickers-Armstrong. An early flying boat for the scene was also loaned to Leslie Howard by the British Power Boat Co.

While studio work proceeds a second camera unit continues at the fighter station with aerial sequences. Cameraman Eric Cross is in charge and is being given every assistance by Fighter Command, R.A.F.

Yet another camera unit is to be formed for additional aviation shots to be made at certain Vickers-Armstrong works.

An important addition to the cast is Anne Firth, who is to play Mitchell's secretary. She and David Niven, who is Mitchell's test pilot in the picture, share an amusing romance in the story.

"The First Of The Few" is a Leslie Howard Production, to be presented by British Aviation Pictures and released by G.F.D.

SINGAPORE SEQUENCE

"Banana Ridge"

Shooting continues to schedule at Welwyn, where Associated British are producing Ben Travers' famous farce "Banana Ridge," starring Robertson Hare and Alfred Drayton, with Isabel Jeans, Nova Pilbeam, Adele Dixon and Patrick Kinsella, and Walter Mycroft is directing.

The studio for the past few days has been swarming with coolies and Malays who add much colour and authenticity to the Singapore sequences. Other sets ready for filming on are interiors and exteriors of a mansion in Park Lane, impressive for their ultra-modern detail and clever planning to facilitate Friese Green's camera work. The dialogue is full of snap and sparkle and abounds in comedy. Briefly it concerns:—

Pink (Robertson Hare) and Pound (Alfred Drayton), conspirators in love, pleasure and business, have the shock of their lives when adventuress Sue Long (played by Isabel Jeans) arrives with a twenty-year-old son (Patrick Kinsella) and claims that either Pink or Pound is the father. Of course the rfiotous fun can be well imagined when Mrs. Pink (Valentine Dunn) and Mrs. Pound (Adele Dixon) get to hear of the philandering of their husbands. Pound blames the whole thing on to Pink (the more good-natured of the pair), and that unfortunate man is framed to take Jones, Sue's son, out East to work on a rubber plantation. Six months later the Pound family, who control the plantation, arrive on a tour of inspection, and so does Sue, who, unknown to the others, has found the real father of the boy.

There is also plenty of fun when Pink and Pound are out shooting in the jungle. Pink's bungalow is burnt to the ground while his Scotch wife is consorting with the attractive Jones; Mrs. Pound, taking advantage of her husband's absence, also goes to Jones' bungalow and arrives as Sue turns up. Later Jones opens the door to Cora (Nova Pilbeam), Pound's daughter, who is madly in love with Jones, as the women are about to tear each other to bits. Pink and Pound are brought to the bungalow by a coolie. In the din of arguing and expostulation that follows, the police, who have been tracking Sue on a blackmail charge, arrive and then Sue tells the truth and when Sir Robert Tripp, Jones' father arrives and confirms Sue's story, all is well on the Pound plantation, and Pound gives his consent to Cora marrying Jones.

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Certificated Projectionettes

CAPT. ATKINSON, of RCA, sends me a lively account of the inauguration of his company's Beat the Promise campaign in Camden, New York. They do these things in a much more dramatic manner over there than we do. The Beat the Promise campaign aims, in American ideas, "to give national defence orders a fast right of way throughout the entire organisation of Radio Corporation of America."

THE inauguration was effected by David Sarnoff, who tapped off the letter B in the Morse code with a key on his desk in Radio City. This was a signal to the world that the men and women in the RCA plants, offices and communication centres are doing, and will continue to do, with intensified effort, all within their power to beat the promise of delivery of products needed for the nation's defence programme.

WHILE Mr. Sarnoff was sending the "B"—a dash and three dots—the same combination in reverse of the "V" for victory—three dots and a dash—the factory whistle at Camden, N.J., the home of the RCA Manufacture Company, tooted the "B" in code. It was part of the ceremonies held in Johnson Park, at Camden, where the RCA Victor Band played "The Stars and Stripes Forever"; Barry Wood sang "Gonna Beat the Promise," and Lucy Monroe sang "The Star Spangled Banner." Similar ceremonies were held in the RCA plants at Harrison, N.J., Indianapolis and Bloomington, Indiana; and Hollywood, California.

ENTHUSIASTICALLY, the RCA Manufacturing Company's 19,000 workers patriotically have taken up the challenge. Most of them have signed pledges to avert waste of materials, gain the fullest productive use of every tool and machine, and through efficient operation rush the work in radio that is so vital to defence on land, sea, and in the air. To date the RCA has met and beaten most of its delivery dates on equipment for the armed services. Now the all-out effort will be to surpass the records already established.

THOSE projectionists whose operating room high up at the back of the theatre is their little world, are apt to think of the efficiency of their exciter lamp, amplifier and speaker as the real—almost the only—important apparatus for conveying sound to an audience. To such, the paper by I. D. Wratten, of the Kodak organisation, may come as something of a revelation.

HIS paper, dealing largely with the new fine grain positive revealed the many adjustments which have to be made in numerous directions when it is sought to make improvements by introducing a new type of release print. The manner in which these have been surmounted in American laboratories formed the most fascinating part of a very instructive lecture.

BY the way, the B.K.S., before which the paper was delivered, is to be congratulated on securing an audience for Mr. Wratten as large as for many of its pre-war meetings. For one thing, the Vice-President is known as a man familiar with all the complexities of the subject of his paper, added to which he has the gift of lucid explanation backed by an attractive personality.

HITHERTO women have been looked upon as occupying only minor positions in the projection room, but the decision reached by the Birmingham Licensing Justices makes possible the employment of women firsts and seconds.

A SCHEME put forward by the Birmingham and Midland Branch C.E.A., and approved by the Justices, provides for women so employed to undergo two weeks' training at school, a preliminary examination, two to three months' practical work in a kinema, two weeks' advanced course at a school, and a final examination, followed in suitable cases by the issue of certificates.

A FEATURE of this scheme, whatever may be thought of it as a means of providing reliable projectionists at short notice, is interesting as introducing certification for the first time. Women will be able to crow over their male colleagues with many years' experience much as a former inmate of an asylum is able to produce a certificate of sanity which other people lack.

J. BENSON.

RCA RESEARCH LABS.

On Historic Site

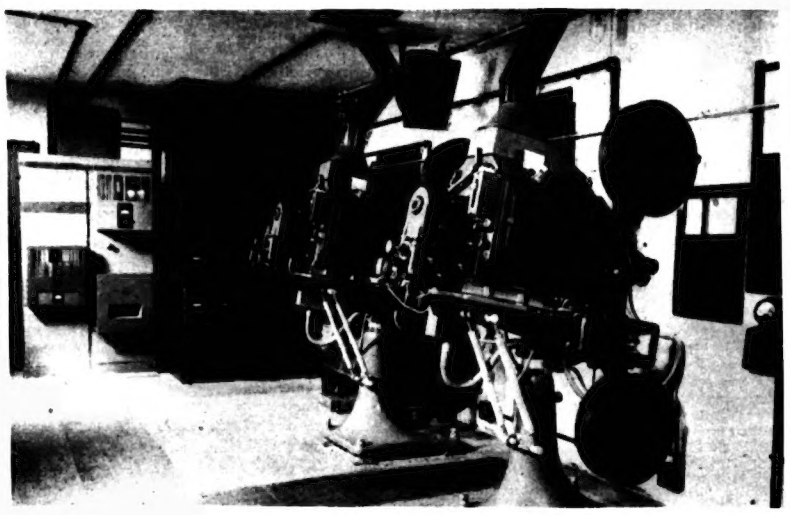
A historic spot has been chosen by RCA for its research laboratories at Princeton, New Jersey, where a huge 250-acre site has been planned for the erection of what RCA call the world's outstanding centre for radio and electronic research.

Breaking the first spadeful of ground upon the site, Otto Schairer, vice-president in charge of laboratories, said:—

"We stand on historic ground, where 165 years ago Colonial soldiers, under George Washington, fought and gave their lives to defend the freedom of the American people. It is a solemn thought that the most pressing and immediate task of the laboratories to be erected here will be again to defend that freedom, by applying the resources of radio and electronic science to the urgent problems of national defence."

Pointing out, however, that the greatest usefulness of radio is in the realm of peace, not of war, Mr. Schairer continued: "The inventions and accomplishments of the past are but omens and forerunners of those to come. Great and marvellous as they have been, they represent but a small part of the progress which science and invention promise to make in the future."

THIS WEEK'S PROJECTION ROOM



Western Electric sound apparatus and Ross projectors provide sound and picture at the Playhouse, Wishaw, Lanark

POOL CARBONS

PROCESSING FINE-GRAIN POSITIVE PRINTS

What Type 1302 Makes Possible

ADJUSTING LABORATORY PRACTICE

NOTABLE advances in laboratory practice consequent upon the introduction of fine-grain release positives were surveyed by I. D. Wratten in a comprehensive paper delivered before the British Kinematograph Society (of which he is vice-president) on Wednesday, October 15.

The advantages accruing from the new material in the presentation of sound, and the changes necessitated in developing and printing were generally outlined.

The fine grain release positive which is already being used in considerable quantities in the United States required modifications to laboratory equipment, Mr. Wratten stated, and would not be used in this country until after the war. It was well, however, to present a brief description of the stock in order that the laboratory problems which its use would involve might be appreciated.

The reasons behind the introduction of the fine grain positive lay in the field of sound rather than the picture.

Fine grain had been used for sound recording, but its use had not made any worthwhile improvement in sound on ordinary positives, but marked improvements were to be observed when fine grain positives were used.

Problems of Colour

The introduction of the new positive by Eastman Kodak brought with it a new problem, as upon projection the positive appears of a yellowish-brown hue, due to the dispersion of light by the fine grain particles in the emulsion. Eventually, however, a product was evolved which gave a satisfactory image colour.

Slides comparing standard film with the new material were then exhibited, which showed that the fine grain positive is considerably slower than the standard and has a higher rate of development. The latter point can be dealt with by the laboratory technician with very little difficulty. As far as sound is concerned the advantages are to be found in high resolution and low image spread, coupled with a very low noise level.

Development Changes

It is very unlikely that any but the most minor changes in development procedure will be found necessary. A ratio of 1 to 6 or greater of elon to hydroquinone, a bromide concentration of not more than two grains per litre and a hydrogen ion concentration or pH value between 10.2 and 10.5 had been found in the States to give good results.

It is, however, the speed difference which will demand modification in laboratory equipment, as the fine grain release print (1302 type) is only about one-fifth the speed of standard positive 1301. Practically all printers now in use are without the energy required to print 1302 satisfactorily.

It is difficult to see how in the future a laboratory is going to be able to print large quantities of two materials differing in speed so greatly as 1302 and 1301.

American Practice

Mr. Wratten, proceeded to detail the light sources employed by various U.S. laboratories for printing 1302. Mercury capillary lamps of 80 to 100 watts, operating voltage 130 and 250, lumens output about 3,000 and 3,500 have been employed, but further lamp types are likely to be produced in the near future. The mercury capillary lamp is, however, unsuitable for printers whose light changes are actuated by resistances in the lamp circuit, although they present a solution in the case of printers using diaphragms for light change control.

For printers using resistance light changes a possible answer lies in an optical system which concentrates light at the printer gate. This might simplify the problem of printing both 1302 and 1301 on the same printer.

Harrow Methods

A method employed in this country at Harrow, which could be readily adapted to any Bell-Howell model D printer is that of making use of pre-focused base projector lamps. It is necessary when wattages beyond 250 watts are employed to cool the lamphouse by means of a blower operated though a relay when the wattage reaches that figure.

Mr. Wratten concluded his description by pointing out that 1302 is not designed for duplicating purposes.

"Directional Effect"

From the subject of 1302 and its treatment in the laboratory Mr. Wratten turned to consider development technique in this country. All development machines used in English laboratories suffered from what is known as "directional effect," by which the products of development diffused from one exposed area of the film to an adjacent area which had received a different exposure. This operated counter to the travel of the film, and produced a lower density in areas of film adjacent to and following areas of greater exposure and density.

It might be thought that this was only of concern to those dealing with variable density tracks, but in the speaker's opinion the reduction of directional development also overcomes other troubles such as Mackie line or Eberhardt effect.

Mr. Wratten then referred to sprocket-hole modulation—another form of directional effect—which has been the subject of research in America, and detailed the method by which it was successfully dealt with.

Modifying a Vinten Printer

A description then followed of the modifications made in a Vinten developer in order to reduce directional effect, by which turbulation was successfully carried out.

In order to constrain the diabolos a stainless steel perforated basket was attached to the rack raising the film from the bath. Developer was injected through a pair of perforated pipes lying horizontally in the bottom of the tanks. Circulation rate was at the rate of 30 gallons a minute.

Exposure Meter Technique

Mr. Wratten closed his paper with a section on the use of exposure meters in the studios, which he was pleased to see showed an increase, and with a reference to the "stopping down" technique in "Citizen Kane," detailed in last week's KINE. A reel of the film was screened to show the technique employed.

Mr. Wratten also showed a print made on fine grain release positive film expressing his appreciation of the courtesy of A. Bolton, of RKO-Radio Pictures, Ltd., which had enabled him to screen the picture.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

WHAT an important thing is personality. Circuits can build chains of beautiful theatres in standardised styles, equip them alike and put into them the same bookings, yet all the carefully laid plans can be set at nought by the personal factor. Managers are selected on a common basis and paid more or less the same, but they are not as like as peas in a pod, however much head office tries to set them to a mould. One man holds down his job and no more; the next one puts all he knows into it and makes his hall the talk of the town. These reflections were evoked by a report which reaches me of how two neighbouring circuit managers conducted a collection for charity. At one hall the collectors (in mufti) passed their boxes round: at the other, nurses in their most attractive get-up really made it a pleasure to contribute. The one manager "allowed" the collection; the other organised it. Which do you do—allow or organise? It's the organisers who get on and advance the best interests of the Trade.

Navy Cuts

REALISING the value of change in one's publicity, Derek Norris varies his efforts at the Edgware Road Odeon in a way which constantly draws the eye of the jaded patron. When he can get a lobby model he does so, as these columns have witnessed in recent months, but he does not make use of a model every week. His latest effort is simple enough but no less effective—merely a dead black background on which are fixed an interesting assortment of large renters' stills and cuttings from coloured litho. posters advertising the G.F.D. comedy film, "In the Navy." The snips included caricature heads of the stars peeping from around the steel hull of a warship, with a hint of the tropics provided by a palm tree in one corner and a fragment of allure in the shape of the Andrews Sisters as hula-girls in another. An amber flood-lantern threw this effort up strongly.

At Finsbury Port

ANOTHER hall where I saw a variant of the nautical display for "In the Navy" (G.F.D.) was the Finsbury Park Astoria, where the general lay-out was similar but the materials different, for this was a multi-plane, hand-drawn cut-out. The seascape was rather more emphasised and there was a slightly stronger note of comedy, for Dick Powell was shown fishing, with a dainty little mermaid as his catch. But the Andrews Sisters were there about to do the can-can, and the names of the film and stars were prominently displayed on the background.

Having a Pull

BEING the Commanding Officer of the local Squadron, 229, of the Air Training Corps and the original chairman, Stanley E. Perkins, manager of the Regal, Farnham, Surrey, was in a particularly favoured position when his kinema screened "Target for To-night."

He contacted friends at the Air Ministry, who immediately sent him two sections of self-sealing petrol tanks, one bomb rack, an aerial camera, a Vickers gun, two R.A.F. ensigns, a parachute supplies container, 80 yd. R.A.F. bunting, three large display panels and a quantity of recruiting posters; these made a very interesting foyer display. Two N.C.O.s from an R.A.F. station, two W.A.A.F.s, and four Air Training cadets were on duty each day explaining the various exhibits and assisting with the recruiting of lads for the A.T.C. The chairman of the local council made a speech from the stage, commending the film and its objective.

A New Service

CREATING great interest at Oldham is a new club which has been started by the Odeon's resident manager, Ronald F. Hart.

Having gleaned from the wives of many model-making enthusiasts in Oldham that their husbands seldom found time to take them to the kinema owing to their hobby, Mr. Hart decided to form this club.

The husbands can now take their families to see the show and, in addition, meet many of our other patrons who are model designers.

The Hustler

LOSING no time in getting to work when he moved to the Troxy, Commercial Road, Allender Fryer found his predecessor had secured an interesting collection of publications and photographs about Russia—borrowed from the Suffolk Galleries—as an advertisement for the current Anglo-American film, "A Day in Soviet Russia," so had these set out in the hall's onetime café, where they excited considerable local interest, there being quite a number of people in Stepney with knowledge of life in the Land of the Steppes. Mr. Fryer supplemented this by turning the vestibule a vivid red through the introduction of crimson gelatine filters over the lights.

For another picture he struck a humorous note. He managed to obtain from an adjoining factory a distorting mirror and fixed this in the foyer with a notice inquiring: "Are you Tall, Dark and Handsome?" and carrying a hand pointing to the glass of mirth. Patrons glanced at their caricatured reflections, had a good laugh at the ludicrous result and then noticed the concluding advice: "Never mind, you must see 'Tall, Dark and Handsome' at this theatre All next week."

In Full Flying Kit

WITH the screening of the film "Target for To-night" at the Regal Cinema, Grimsby, Manager Jack Edmundson secured the full co-operation of an R.A.F. Squadron of the Bomber Command, and also of the local A.T.C. Unit. The vestibule display included a parachute hung from the circle bridge, the harness of which was attached to a life-size dummy dressed in complete high altitude flying kit. Across the parachute was a 10 ft. by 3 ft. banner advertising the picture. On tables each side of the dummy were specimens of the latest types of R.A.F. "turret machine-guns" and a model airfield, with hangars and aircraft made by the Squadron Leader.

The centre of attraction, however, proved to be a rubber dinghy as carried by our bombers on operational flights. This was inflated and rigged, and, with suitable explanatory cards, was in the centre of the vestibule surmounted by the R.A.F. Ensign and ringed with photographs of the A.T.C. at work and play. The A.T.C. took advantage of the event to stage a recruiting drive, and boys were on duty in the Theatre each day, their effort helping. In a special interlude, the Regal organist, Peter Kilby, A.R.C.O., devised a parody on topical events, much to the delight of the patrons, and pointed out in music and rhyme that youths were urgently needed for the A.T.C.

The Raid Portrayed

IN preparation for the screening of "Target for To-night" B. W. Garrett, manager of the Embassy, Gillingham, had a large hand-painted poster board measuring 10 ft. by 6 ft., depicting the raid on Freihausen, placed in a prominent position in the vestibule, while two model aeroplanes, kindly loaned by Messrs. Short Bros., suspended in mid-air over the picture, were seemingly dropping their bombs on the target and leaving Freihausen on fire. To make the scene more realistic, illuminated gunfire and explosions were effected by means of placing strong lights at the rear of the poster board, on which was painted the red gunfire and explosions, the effect of the illuminations was most realistic in a blacked-out vestibule.

A café tie-up was also effected with the Weston Biscuit Co. (this being appropriate as Mr. Weston contributed a squadron of 'planes to the R.A.F. during the Battle of Britain). A large V of biscuit tins was built in the vestibule, each tin carrying a V. This V of tins was suspended from the ceiling of the vestibule to the floor and placed immediately in front of the "Freihausen" scene. Various models and parts of R.A.F. machines were placed on tables behind the V, and posters re recruits for A.T.C. were displayed.

The Navy also gave a hand, decorating the house front with R.A.F. flags and bunting. Using the R.A.F. light and dark blue bunting, an enormous V was erected, stretching from each corner of the roof of the theatre to the centre of the canopy, thus embracing the whole of the front of the house. This soon went round the town as being the biggest V seen yet.

The opening night was attended by all the local civic dignitaries and officers of the R.A.F. and A.T.C.

Paving the Way

NOT so long ago excitement reigned in Twickenham due to H.E.s and fires in the neighbourhood of the Regal with two incendiaries in the auditorium, so when the local authorities recently started repairs to the public services outside the kinema many people thought that a H.E. had landed at the front entrance! To allay their anxiety manager Robert Burns lost no time in "whitewashing" hurriedly a quad board, reading—"Not a bomb. Just paving the way for 'The Magic Bullet.'" thus advertising the coming of his next feature. This stunt could not be missed, as the hole was in the middle of the main road. He has used the "paving the way" idea before this, but not as a link-up between blitzing and a coming attraction.

Police Aid Necessary

ARNOLD LEWIS, manager of the Piccadilly (A.B.C.), Sparkhill, Birmingham, was responsible for a remarkable scoop recently. Through the kind co-operation of a large aircraft factory, he secured the loan of an actual Service R.A.F. training 'plane for exhibition at his theatre in connection with the showing of "Target for To-night." This 'plane was the centre of attraction for hundreds of sightseers daily, and on many occasions it was found necessary for the police to keep traffic moving on the main thoroughfare as 'bus and other vehicle drivers would persist in stopping to look.

The 'plane was installed on the front car-park of the theatre by the side of the newly designed red, white and blue A.B.C. 48-sheets, which proved an effective background for a guard of honour of A.T.C. boys. The front of the house was draped with R.A.F. ensigns and bunting, which made a spectacular letter "V."

As many as 300 of these boys were marched, drilled and inspected by R.A.F. officers nightly, and during every performance an Air Ministry publicity officer spoke from the stage telling the audience how certain parts of the film were made. Large numbers of recruits were obtained through this effort, and the manager also had the satisfaction of breaking theatre records. This campaign coincided with a great week-end A.T.C. rally and the official Birmingham Tank Parade, the aeroplane exhibited at the Piccadilly being transferred to this display after the final parade.

The Ghost Voice

"FUNF" has nothing on Harry Clare.

The radio ghost voice gave Harry an idea which he cleverly exploited in his recent "Services Night" programme. The temptation to turn that week's radio highlight to propaganda purposes was too great to be missed.

With the aid of an extra microphone and amplifier hidden in the orchestra pit, Mr. Clare "got over" an effective pointer to the forthcoming screening of "49th Parallel" at his theatre (the Odeon, Exeter).

Here is part of the script:—

Clare: Ladies and gentlemen, before introducing to you the artistes in to-night's Services Programme, I should like to take this opportunity of telling you of an important forthcoming attraction.

Voice: Tell the truth . . .

C.: The title of the film is "49th Parallel."

V.: "49th Parable"?

C.: The film took nearly two years to make and cost in the region of £125,000.

V.: Money, money; we want more milk . . .

C.: Amongst the cast will be found many famous names—Leslie Howard, Raymond Massey, Laurence Olivier and Anton Walbrook.

V.: Where's Mr. Churchill? . . .

C.: Whilst the outstanding performance of Eric Portman, as a callous cold-blooded Nazi, is matchless, etc., etc.

COLTMAN'S FRAMES

FRAMES INSTALLED at the Orpheum, Golders Green

recently opened under new management were designed and manufactured by A. Coltman & Co. of Hounslow, who even under prevailing conditions are still planning and producing displays which are by far the best that can be obtained and make attractive the front of any theatre.

COLTMAN'S

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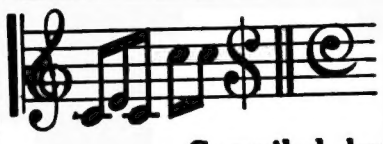

FOR NOV. 24 RELEASES

Compiled by A. W. Owen

"CASH AND CARRY"
(M-G-M)

CERT. A. 8,549 ft. Reg. No. F.4520. Reviewed in KINE. October 2, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ann Sothern, George Murphy, Robert Sterling.
ATMOSPHERE.—Romantic comedy-melodrama, the latest of the "Maisie's" series, describing a quick-witted blonde's hectic incursion into the big-fight business. The first half is in romantic comedy atmosphere.
ORGAN.—"Love Will Find a Way," Valse, from "The Maid of the Mountains" (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia C.B.533 by the B.B.C. Dance Orchestra.

"FLIGHT FROM DESTINY"
(Warner)

CERT. A. 6,705 ft. Reg. No. F.4412. Reviewed in KINE. August 28, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Thomas Mitchell, Geraldine Fitzgerald, Jeffrey Lynn.
ATMOSPHERE.—The story of a professor of philosophy who has only six months to live and convinces himself that he has a right to kill. After taking the law into his own hands he lives long enough to regret his action.
ORGAN.—"Mors et Vita," "Judex," Gounod (Novello), with adaptation from the special organ arrangement.
NON-SYNC.—As organ, recorded on H.M.V. C.1969 by the New Symphony Orchestra.

"ROAR OF THE PRESS"
(Pathé)

CERT. A. 6,400 ft. Reg. No. F.4298. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Wallace Ford, Jean Parker.
ATMOSPHERE.—Newspaper marital comedy-melodrama with a sabotage sub-plot in which newly weds' honeymoon is repeatedly delayed when the young reporter has a strict regard for his business duties.
ORGAN.—Incidental, "Rhythm of the Wheels" Martell (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.10b3 by the International Radio Orchestra.

"HELLO, SUCKER!"
(General F.D.)

CERT. U. 5,549 ft. Reg. No. F.4503. Reviewed in KINE. September 18, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Tom Brown, Peggy Moran, Walter Catlett.
ATMOSPHERE.—Farcical comedy of jiggery-pokery in the theatrical agency business, when an eccentric magician is tricked into buying a dud variety agency.
ORGAN.—"Four Aces" Suite, No. 1 only, "The Ace of Diamonds," Billy Mayerl, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8148 by Raie de Costa (piano solo), with the new Mayfair Orchestra.

"THE GREAT TRAIN ROBBERY"
(British Lion)

CERT U. 5,529 ft. Reg. No. F.4194 Reviewed in KINE. June 19, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Bob Steele, Claire Carleton.
ATMOSPHERE.—Gangster melodrama in railroad settings, concerning the theft of a bullion train and the ultimate arrest of the culprit in dramatic circumstances.
ORGAN.—"Choo Choo," entr'acte train novelty, Reg. Foort (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.446 by the composer at the kinema organ.

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

MANAGERS required for Kinemas in Yorkshire and Lincolnshire. Age, copies of references, full particulars and salary to Star Cinemas (London), Ltd., New Star Cinema, Castleford, Yorks.

WANTED immediately, a Manager or a Lady Manager for a large kinema. The Coliseum Ilford, Romford Road, Manor Park. Also wanted, a First, Second and Third Operators; Western Electric; good wages will be paid. Communicate with the New Palladium Cinema, Shepherd's Bush, W.12, or 'Phone Shepherd's Bush 1646.

SECRETARY to Directors required by company operating circuit of small kinemas. Must be fully acquainted with business and preferably have had experience in booking department; offices 30 miles from London in safe area. Good salary to suitable applicant.—G., Box 182, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

MANAGERS required for suburban kinemas in Midlands. Applicants must state age, and salary required, and give details of experience. D., Box 179, Kinematograph Weekly.

MANAGER required immediately.—State salary, age, and copies of references to G. Bravery, Regent Theatre, Poole, Dorset.

LEAMINGTON SPA AND WARWICK CINEMAS. CHIEF, SECOND AND RELIEF OPERATORS wanted; permanent, progressive positions offered to men or women of good character and experience.—Full particulars and wages required to Wilmot Carlton, Regal Cinema, Leamington Spa.

SECOND Operators required; Western Electric/Ross; comfortable positions in safe area for reliable men. State experience, and wages required, with refs., to Banks, Empire, Shrewsbury.

SITUATIONS VACANT (cont.)

WANTED, sound Chief Operator (permanent) for modern theatre; crude oil engine, but experience in this not essential; W.E.—Full particulars and wage required, Ely Cinema Co., Ltd., Rex Theatre, Ely, Cambs.

WANTED, reliable Second Operator; splendid opportunity to act as relief chief with 100 per cent. for super wages for the right man; one used to R.C.A. or B.T.H. Apply, Manager, Queen's Hall Cinema, Palmers Green, London, N.13; or 'phone Palmers Green 0860.

WANTED by Cinematograph Equipment Co., lady Clerk; must be expert shorthand-typist and able to undertake executive work; good salary and permanency to right applicant.—Apply, with full particulars, stating salary required, to F., Box 181, Kinematograph Weekly.

SITUATIONS WANTED

WELL-KNOWN EXHIBITOR, WITH THIRTY YEARS' SOUND EXPERIENCE, INVITES OFFERS OF MANAGEMENT, RELIABILITY GUARANTEED; SOLE CONTROL OR TO INSTRUCTIONS; HIGHEST CREDENTIALS.—FULL PARTICULARS IN CONFIDENCE TO R.F.Q., BOX 165, KINEMATOGRAPH WEEKLY.

MANAGER FROM BOMBED NORTHERN TOWN, AT PRESENT MANAGING SUPER ON SOUTH COAST, WOULD LIKE TO RETURN NORTH. EXPERT IN ALL DEPARTMENTS WITH TWENTY YEARS' SUCCESSFUL MANAGERSHIP. LONG-STANDING REFERENCES OF THE HIGHEST POSSIBLE NATURE. EXEMPT FROM MILITARY SERVICE.—B., BOX 177, KINEMATOGRAPH WEEKLY.

MANAGER desires change; extensive experience; fully qualified all branches; excellent refs.; available short notice; moderate salary; London or suburbs preferred.—Z., Box 175, Kinematograph Weekly.

EXPERIENCED and very live Manager desires engagement; exempt from military service and ready to start at once.—Apply, G., Box 156, Kinematograph Weekly.

MANAGER or Manager-Operator; 15 years' experience; last six years with large circuit; excellent exploitation and stage experience; age 46; West of England preferred. A., Box 176, Kinematograph Weekly.

CAPABLE Man (45), accustomed to responsibility, good disciplinarian, desires post Manager or Assistant Manager.—Y., Box 174, Kinematograph Weekly.

CHIEF OPERATOR-MANAGER (married, 38) desires immediate PERMANENT (signed) engagement with genial firm; discharged from Forces; either position or joint; life experience. W.E., B.T.H., Kalee, etc.; strict disciplinarian; 5 ft. 10 in.; smart; commence at once.—Offers containing full details, please write or wire, "F.," 11, Lynn Road, Gaywood, King's Lynn, Norfolk.

OPERATOR (27) seeks situation as Manager-Operator; thoroughly experienced W.E., RCA, electrical and general maintenance; good references; cash security, £120. L., Box 185, Kinematograph Weekly.

SHORTLY available, the services of well-known Showman (over military age), fully experienced in bookings, supervision, publicity, variety and general management; responsible position required, with scope for ability plus experience.—K., Box 185, Kinematograph Weekly.

YOUNG Man desirous of learning kinema or theatre management requires post as Assistant Manager with circuit or independent; exempt military service; 13 years' projectionist; smart and intelligent; first-class references; North-West of England preferred. Offers to C., Box 178, Kinematograph Weekly.

CHIEF Projectionist desires change; 22 years' experience theatre maintenance; student British Inst. Eng. Tech.; B.T.H., RCA, W.E., Kalee; age 42; total abstainer. E., Box 180, Kinematograph Weekly.

CHIEF Projectionist seeks post in country town; Midlands or Yorkshire; minimum salary, £4 15s.—H., Box 183, Kinematograph Weekly.

THEATRE SEATS

WANTED, Kinema Chairs; any distance.—Rayner, 69, Northgate Road, Edgeley, Stockport.

THEATRE FOR SALE

PICTURE House for sale, North Wales coast; small, well equipped. Anyone interested write for fuller particulars.—Apply, J., Box 184, Kinematograph Weekly.

FOR SALE AND WANTED

FOR Sale.—Pair Zeiss Ikon D.C. Arcs, low intensity, 10-in. mirrors, with slide attachment; excellent condition; pair Kalee 32-in. Lenses; two 6-volt Exide Batteries, large capacity, almost new; Generator (Newton), 460 D.C., 70 volts 40 amps., with resistances, etc.; Crompton Parkinson Battery Charger, 440 D.C., 12-16 volts output, with panel, etc.; four Still Frames, complete with plate glass. Wanted, pair 3-in. or 3½-in. Lenses of first-class make. Send on approval; Kinema type or large Hoover, first-class condition.—Lyric, Carmarthen.

FOR SALE, 310 TIP-UP SEATS, 19-IN. CENTRES, UPHOLSTERED IN GOLD VELVET, FAIRLY GOOD CONDITION; ALSO PRACTICALLY NEW 6-WAY AUTOMATICKET MACHINE; THESE MAY BE SEEN 10 A.M. MONDAY, OCTOBER 27.—GOLDSMITH PICTURE HOUSE, NOTTINGHAM.

FLATHER Generator, D.C., 100 v. 150 amps., 900 r.p.m., compound; complete with pulleys, slide rails, etc.; as new.—Offers, Palladium, Ripon.

SIMPLEX double-bearing Mechanism; also B.T.H. type A. Sound Head; good order.—Cinema, Tavistock.

WANTED, 6 Philips Rectifier Valves, No. 1738, urgently.—Lou Morris, 52, Shaftesbury Avenue, London, W.1.

E. G. TURNER

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INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. United Artists Corpn., Ltd.
4. Classified Advertisements.
Tabulated Trade Shows.

	PAGE
Anglo-American Film Corpn., Ltd.	30 & 31
Beard, R. R., Ltd.	36
Butcher's Film Service, Ltd.	9
Coltman Displays, Ltd.	39
Columbia Pictures, Ltd.	19-22
General Film Distributors	13-15
International Film Renters, Ltd.	33
Kodak, Ltd.	25
Moy-Omnia	36
Paramount Film Service, Ltd.	26 & 27
Paterson, Ltd.	39
Pool Carbons	38
Turner, E. G.	40
Vinten, Ltd., W.	37
Warner Bros. Pictures, Ltd.	10 & 11

FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
Thur., Oct. 23	10.30 a.m. ...	Own Theatre ...	Sealed Lips	G.F.D.	William Gargan ...	—
.. .. 23	10.30a.m.&2.30 p.m.	Century	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—
.. .. 23	11 a.m. ...	Studio One ...	Blazing Justice	Equity British ...	Bill Cody	U
.. .. 23	2.30 p.m. ...	Cambridge ...	Time Out for Rhythm	Columbia ...	Rudy Vallee	U
Fri., .. 24	10.30a.m.&2.30 p.m.	Century	Marry the Boss's Daughter ...	20th Century-Fox	Brenda Joyce ...	—
.. .. 24	10.30 a.m. ...	Own Theatre ...	Shorts	G.F.D.	—— —— ...	—
.. .. 24	11 a.m. ...	Own Theatre ...	Buy Me that Town	Paramount ...	Lloyd Nolan	—
.. .. 24	10.30a.m.&2.30 p.m.	Own Theatre ...	I Was a Prisoner on Devil's Island	Columbia ...	Sally Eilers	—
Mon., .. 27	10.30a.m.&2.30 p.m.	Own Theatre ...	The Perfect Crime	Columbia ...	Ralph Bellamy ...	A
Tues., .. 28	10.30a.m.&2.30 p.m.	Private Theatre	Henpecked	Columbia ...	Penny Singleton ...	U
.. .. 28	2.30 p.m. ...	Cambridge ...	Old Mother Riley's Circus ...	Anglo-American	Lucan and McShane	—
Wed., .. 29	11 a.m. ...	Private Theatre	Mexican Spitfire's Baby ...	RKO-Radio ...	Lupe Velez	—
.. .. 29	2.30 p.m. ...	Cambridge ...	The Gay Falcon	RKO-Radio ...	George Sanders ...	—
.. .. 29	11a..m&2.30p.m.	Own Theatre ...	When Ladies Meet	M-G-M	Joan Crawford ...	—
Thur., .. 30	2.30 p.m. ...	Cambridge ...	Tom, Dick and Harry	RKO-Radio ...	Ginger Rogers ...	—
.. .. 30	11a.m.&2.30p.m.	Own Theatre ...	Married Bachelor	M-G-M	Robert Young ...	—
Wed., Nov. 5	11 a.m. ...	Private Theatre	Henry Aldrich for President ...	Paramount ...	—— —— ...	—

BELFAST

Wed., Oct. 29	10.45 a.m. ...	Classic	49th Parallel	G.F.D.	Leslie Howard ...	U

BIRMINGHAM

Fri., Oct. 24	10.30 a.m. ...	Forum	Father Steps Out	Pathe	Frank Albertson ...	U
.. .. 24	10.45 a.m. ...	West End ...	The Gay Vagabond	British Lion ...	Roscoe Karns ...	A
.. .. 24	10.30 a.m. ...	Scala	The Monster and the Girl ...	Paramount ...	Ellen Drew	—
Tues., .. 28	10.30 a.m. ...	Scala	Life Begins for Andy Hardy ...	M-G-M	Mickey Rooney ...	—
.. .. 28	10.30 a.m. ...	Forum	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—
.. .. 28	10.30 a.m. ...	West End ...	International Lady	United Artists ...	Ilona Massey	—
Wed., .. 29	10.30 a.m. ...	Scala	Meet John Doe	Warner	Gary Cooper	U
.. .. 29	10.30 a.m. ...	West End ...	Border Vigilantes	Paramount ...	William Boyd ...	U
.. .. 29	10.30 a.m. ...	Forum	Here Comes Mr. Jordan	Columbia ...	Robert Montgomery	A
Thur., .. 30	10.30 a.m. ...	Scala	Sun Valley Serenade	20th Century-Fox	Sonja Henie	—
.. .. 30	10.30 a.m. ...	West End ...	Buy Me that Town	Paramount ...	——	—

CARDIFF

Fri., Oct. 24	10.45 a.m. ...	Park Hall ...	Life Begins for Andy Hardy ...	M-G-M	Mickey Rooney ...	—
.. .. 24	11 a.m. ...	Odeon	Nothing but the Truth	Paramount ...	Bob Hope	U
.. .. 24	11 a.m. ...	Empire	International Lady	United Artists ...	Ilona Massey	—
Tues., .. 28	11 a.m. ...	Queen's	The Avenging Stranger	New Realm ...	Tom Keene	U
.. .. 28	11 a.m. ...	Queen's	Laughing at Life	New Realm ...	——	U
.. .. 28	11 a.m. ...	Odeon	Forced Landing	Paramount ...	Richard Arlen ...	U
.. .. 28	10.45 a.m. ...	Park Hall ...	Sun Valley Serenade	20th Century-Fox	Sonja Henie	—
.. .. 28	10.45 a.m. ...	Olympia	The Perfect Crime...	Columbia ...	Ralph Bellamy ...	A
Wed., .. 29	10.45 a.m. ...	Odeon	Old Mother Riley's Circus ...	Anglo-American	Lucan and McShane	—
.. .. 29	10.45 a.m. ...	Olympia	Time Out for Rhythm	Columbia ...	Rudy Vallee	U
.. .. 29	3 p.m. ...	Capitol	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—
Thur., .. 30	11 a.m. ...	Odeon	The Monster and the Girl ...	Paramount ...	Ellen Drew	—
.. .. 30	10.45 a.m. ...	Olympia	Henpecked	Columbia ...	Penny Singleton ...	U

GLASGOW

Fri., Oct. 24	10.30 a.m. ...	Regal	The Gay Vagabond	British Lion ...	Roscoe Karns ...	A
.. .. 24	10.45 a.m. ...	Picture House ...	International Lady	United Artists ...	Ilona Massey ...	—
.. .. 24	11 a.m. ...	Scala	Judas was a Woman	New Realm ...	Simone Simon ...	A
Mon., .. 27	11 a.m. ...	Own Theatre ...	Riders of the Purple Sage ...	20th Century-Fox	George Montgomery	—
Tues., .. 28	11 a.m. ...	Playhouse ...	The Avenging Stranger	New Realm ...	Tom Keene	U
.. .. 28	11 a.m. ...	Own Theatre ...	Sun Valley Serenade	20th Century-Fox	Sonja Henie	—
.. .. 28	10.45 a.m. ...	Regal	Here Comes Mr. Jordan	Columbia ...	Robert Montgomery ...	A
Wed., .. 29	10.45 a.m. ...	La Scala ...	Life Begins for Andy Handy ...	M-G-M	Mickey Rooney ...	—
.. .. 29	11 a.m. ...	Own Theatre ...	Marry the Boss's Daughter ...	20th Century-Fox	Brenda Joyce... ...	—
.. .. 29	10.45 a.m. ...	Regal	Henpecked	Columbia ...	Penny Singleton ...	U
Thur., .. 30	10.45 a.m. ...	Picture House ...	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—
.. .. 30	10.45 a.m. ...	Playhouse ...	Buy Me that Town	Paramount ...	Lloyd Nolan	—
.. .. 30	10.45 a.m. ...	Regal	The Perfect Crime...	Columbia ...	Ralph Bellamy ...	A

LEEDS

Fri., Oct. 24	10.45 a.m. ...	Tower	Wild Geese Calling	20th Century-Fox	Henry Fonda ...	A
.. .. 24	10.30 a.m. ...	Ritz	Father Steps Out	Pathe	Frank Albertson ...	U
Mon., .. 27	10.45 a.m. ...	Tower	We Go Fast	20th Century-Fox	Lynn Bari	—
Tues., .. 28	10.45 a.m. ...	Tower	Sun Valley Serenade	20th Century-Fox	Sonja Henie	—
.. .. 28	10.45 a.m. ...	Scala	The Great Man's Lady	Paramount ...	Barbara Stanwyck ...	A
.. .. 28	10.45 a.m. ...	Ritz	Here Comes Mr. Jordan	Columbia ...	Robert Montgomery	A
Wed., .. 29	10.45 a.m. ...	Tower	Riders of the Purple Sage ...	20th Century-Fox	George Montgomery	—
.. .. 29	10.45 a.m. ...	Scala	Border Vigilantes	Paramount ...	William Boyd ...	U
.. .. 29	10.45 a.m. ...	Ritz	The Perfect Crime...	Columbia ...	Ralph Bellamy ...	A
Thur., .. 30	10.45 a.m. ...	Tower	Life Begins for Andy Hardy ...	M-G-M	Mickey Rooney ...	—
.. .. 30	10.45 a.m. ...	Odeon	Old Mother Riley's Circus ...	Anglo-American	Lucan and McShane	—
.. .. 30	10.45 a.m. ...	Scala	Buy Me that Town	Paramount ...	Lloyd Nolan	—
.. .. 30	10.45 a.m. ...	Ritz	Time Out for Rhythm	Columbia... ...	...Rudy Vallee	U

LIVERPOOL

Fri., Oct. 24	10.45 a.m. ...	Majestic	Life Begins for Andy Hardy ...	M-G-M	Mickey Rooney ...	—
.. .. 24	10.45 a.m. ...	Paramount ...	The Monster and the Girl ...	Paramount ...	Ellen Drew	—
Tues., .. 28	11 a.m. ...	Trocadero ...	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—
.. .. 28	10.45 a.m. ...	Futurist	Tanks a Million	United Artists ...	William Tracy ...	—
.. .. 28	10.45 a.m. ...	Forum	Time Out for Rhythm	Columbia ...	Rudy Vallee	U
Wed., .. 29	10.45 a.m. ...	Forum	Meet John Doe	Warner	Gary Cooper	U
.. .. 29	10.45 a.m. ...	Scala	The Officer and the Lady ...	Columbia ...	Rochell Hudson ...	A
Thur., .. 30	10.45 a.m. ...	Paramount ...	Old Mother Riley's Circus ...	Anglo-American	Lucan and McShane	—
.. .. 30	11a.m.&2.30p.m.	Own Theatre ...	Sun Valley Serenade	20th Century-Fox	Sonja Henie	—
.. .. 30	10.45 a.m. ...	Forum	Here Comes Mr. Jordan ...	Columbia ...	Robert Montgomery	A

MANCHESTER

Fri., Oct. 24	10.45 a.m. ...	Odeon	Nothing but the Truth	Paramount ...	Bob Hope	U
.. .. 24	10.30 a.m. ...	Theatre Royal ...	Hurricane Smith	British Lion ...	Ray Middleton ...	A
Mon., .. 27	10.45 a.m. ...	Gaiety	Marry the Boss's Daughter ...	20th Century-Fox	Brenda Joyce... ...	—
Tues., .. 28	10.30 a.m. ...	Odeon	The Gay Vagabond	British Lion ...	Roscoe Karns... ...	A
.. .. 28	1045a.m.&2.30p.m.	Private Theatre	Meet John Doe	Warner	Gary Cooper	U
.. .. 28	10.45 a.m. ...	Gaumont... ...	Sun Valley Serenade	20th Century-Fox	Sonja Henie	—
.. .. 28	10.45 a.m. ...	Theatre Royal ...	The Monster and the Girl ...	Paramount ...	Ellen Drew	—
.. .. 28	10.45 a.m. ...	Oxford Street ...	Tanks a Million	United Artists ...	William Tracy ...	—
.. .. 28	10.45 a.m. ...	Gaiety	Naval Academy	Columbia ...	Freddie Bartholomew	U
Wed. .. 29	10.45 a.m. ...	Market Street ...	Life Begins for Andy Hardy ...	M-G-M	Mickey Rooney ...	—
.. .. 29	10.45 a.m. ...	Odeon	Old Mother Riley's Circus ...	Anglo-American...	Lucan and McShane...	—
.. .. 29	10.45 a.m. ...	Gaiety	We Go Fast	20th Century-Fox	Lynn Bari	—
.. .. 29	10.45 a.m. ...	Theatre Royal ...	Buy Me that Town	Paramount ...	Lloyd Nolan	—
Thur., .. 30	10.45 a.m. ...	Gaumont... ...	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—
.. .. 30	10.45 a.m. ...	Theatre Royal ...	The Officer and the Lady ...	Columbia ...	Rochell Hudson ...	A

NEWCASTLE

Fri., Oct. 24	10.45 a.m. ...	Grainger	Life Begins for Andy Hardy ...	M-G-M	Mickey Rooney ...	—
.. .. 24	10.35a.m.&3p.m.	Pwn Theatre ...	Private Nurse	20th Century-Fox	Jane Darwell	U
.. .. 24	10.30 a.m. ...	Odeon	Nothing but the Truth	Paramount ...	Bob Hope	U
Tues., .. 28	10.45 a.m. ...	Queens	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—
.. .. 28	10.30 a.m. ...	Stoll P.H. ...	The Officer and the Lady ...	Columbia ...	Rochell Hudson ...	A
Wed., .. 29	10.45 a.m. ...	Odeon	Old Mother Riley's Circus ...	Anglo-American...	Lucan and McShane...	—
.. .. 29	10.45a.m.. & 3.p.m.	Own Theatre ...	Riders of the Purple Sage ...	20th Century-Fox	George Montgomery ...	—
.. .. 29	10.45 a.m. ...	Essoldo	Tanks a Million	United Artists ...	William Tracy ...	—
.. .. 29	10.30 a.m. ...	Haymarket ...	Time Out for Rhythm	Columbia ...	Rudy Vallee'... ...	U
Thur., .. 30	10.30 a.m. ...	Haymarket ...	Here Comes Mr. Jordan ...	Columbia ...	Robert Montgomery	A

NOTTINGHAM

Tues., Oct. 28	10.30 a.m. ...	Ritz	Hold Back the Dawn	Paramount ...	Charles Boyer ...	A
.. .. 28	10.45 a.m. ...	Scala	Life Begins for Andy Hardy ...	M-G-M	Mickey Rooney ...	—
Wed., .. 29	10.30 a.m. ...	Ritz	The Monster and the Girl ...	Paramount ...	Ellen Drew	—
Thur., .. 30	10.30 a.m. ...	Ritz	Nothing but the Truth	Paramount ...	Bob Hope	U

SHEFFIELD

Fri., Oct. 24	10.30 a.m. ...	Union Street ...	Father Steps Out	Pathe	Frank Albertson ...	U
.. .. 24	10.45 a.m. ...	Cinema House ...	The Gay Vagabond	British Lion ...	Roscoe Karns... ...	A
.. .. 24	10.30 a.m. ...	Regent	International Lady	United Artists ...	Ilona Massey ...	—
Tues., .. 28	10.45 a.m. ...	Union Street ...	She Knew all the Answers ...	Columbia ...	Joan Bennett ...	U
.. .. 28	10.30 a.m. ...	Cinema House ...	Nothing but the Truth	Paramount ...	Bob Hope	U
Wed., .. 29	10.45 a.m. ...	Union Street ...	Female Correspondent	Columbia ...	Virginia Bruce ...	U
.. .. 29	10.45 a.m. ...	Cinema House ...	The Great Awakening	United Artists ...	Ilona Massey	U
Thur., .. 30	10.45 a.m. ...	Cinema House ...	Her First Beau	Columbia ...	Jane Withers	U
.. .. 30	10.30 a.m. ...	Union Street ...	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power ...	—

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